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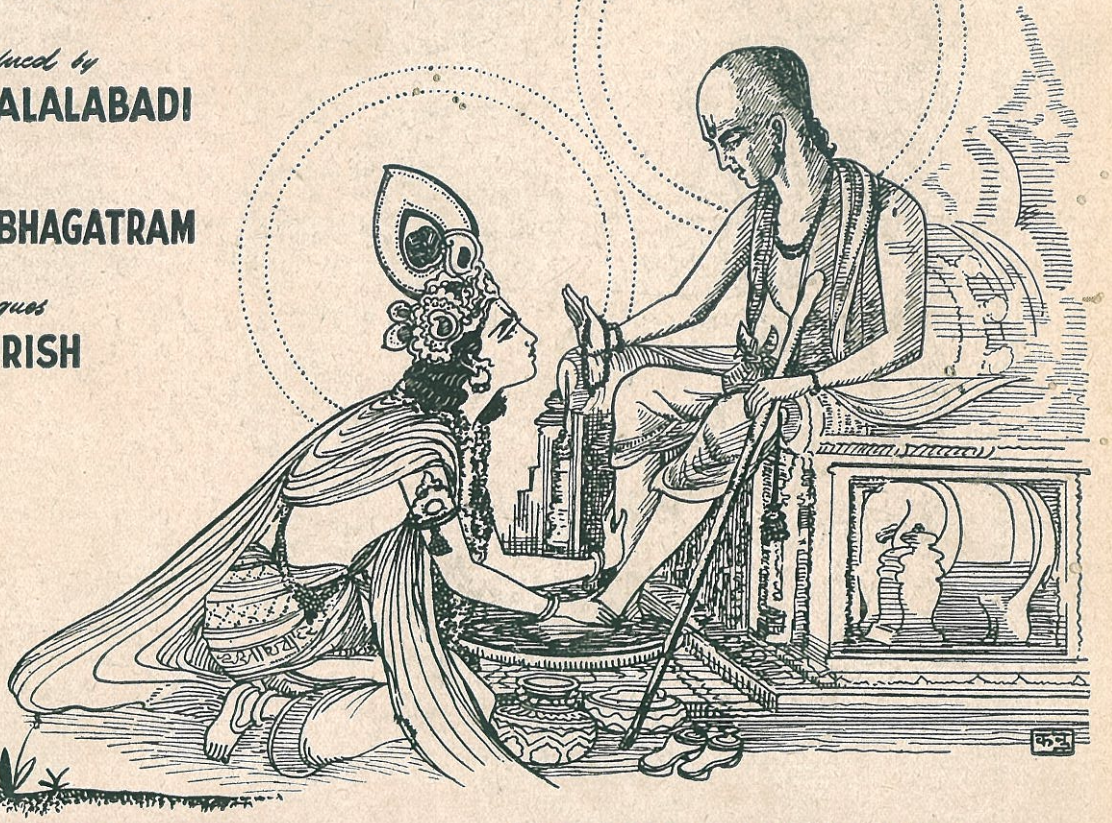

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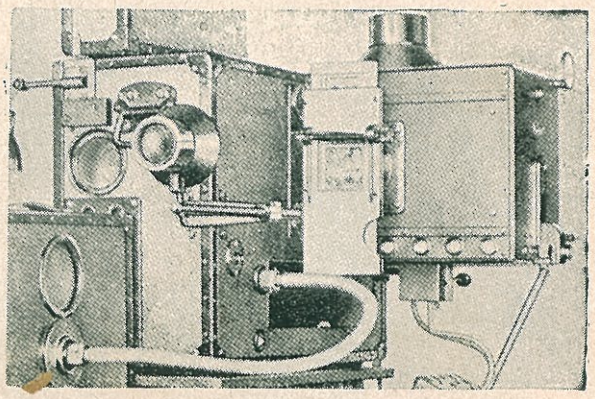

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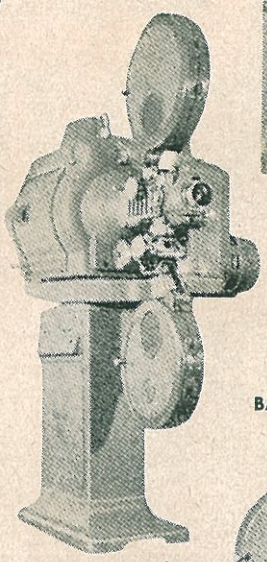

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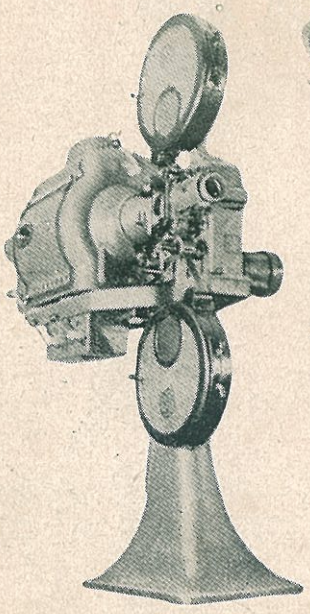

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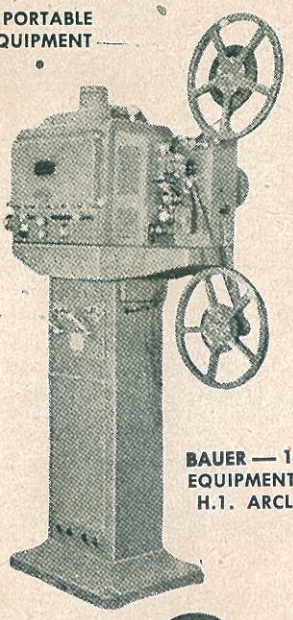

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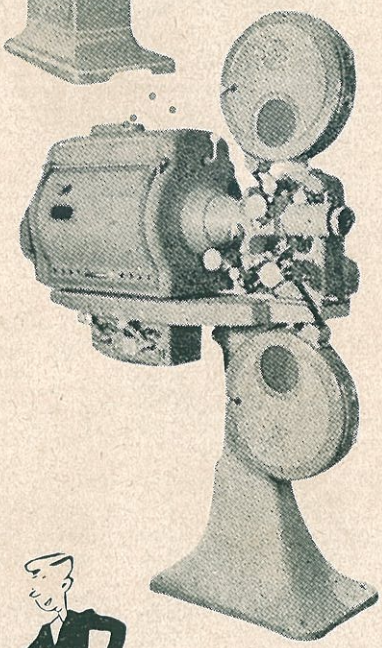

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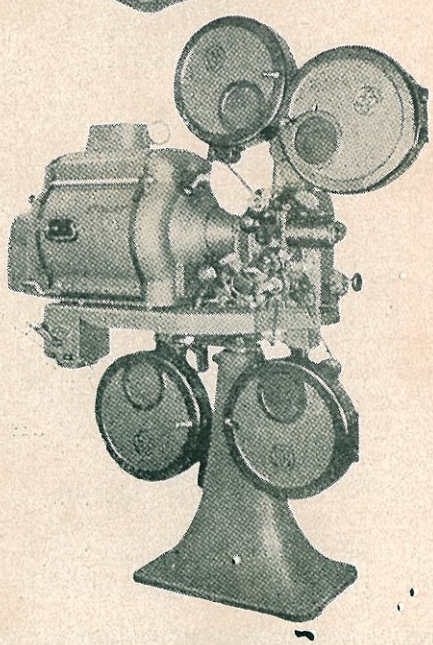

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Editor : BABURAO PATEL

Vol. XVIII. | OCTOBER 1952 | No. 10.

A Burlesque Delegation !

For sheer obtuseness of intelligence it is difficult to beat the American mind. Because the Russians induced a group of half-a-dozen useless film people to go to Russia on a goodwill picnic sometime ago, the obtuse Americans also took a crowd of a dozen and odd equally useless colts, crones, dugouts, gaffars and greybeards on a honeymoon trip described as a goodwill delegation.

We don't know what and where is the bad will between India and America these days to justify an odd-looking troupe of useless film people accompanying a newly-wedded star couple on their free honeymoon trip and calling it all an Indian Goodwill Delegation?

Beyond the inescapable fact that the members of this honeymoon "delegation" are born in India and are Indians as such, India has nothing to do with this phoney "delegation" which seems to be an offshoot of private vengeance between the local propaganda offices of Soviet Russia and America.

Well, if the Communists and the Yankees happen to have some surplus funds to waste and they choose to burn their money on a group of mendicant-minded film people angling for free travel, both the Communists and Yankees are welcome to give picnic trips to a thousand similar-minded groups but then why pull in the fair name of India and give these shady propaganda excursions a wrong national complexion?

The very fact that Mr. B. V. Keskar, our Minister for Information and Broadcasting, refused to lead the "delegation" when requested by the Americans to do so, should prove to the world that India as a nation has nothing to do with the odd assortment of funny-looking film people now travelling through the States on American charity.

Even Mr. S. A. Iyer, the Deputy Chairman of the Central Board of Film Censors, refused to accept the American charity and add to the crowd of groomsmen taking Prem Nath and Bina Rai on their free honeymoon trip. And Iyer is so good-natured that it hurts him to refuse any one anything.

It is hardly proper to discuss the personnel of this phoney "delegation" to America, almost every person being utterly useless for representing an ancient nation of 350 million people. The "leader" of the "delegation", Chandulal Shah, has over a hundred flops to his long

Some women have drills not eyes with which they make holes in male hearts and when they do that men keep panting for breath. This short, gasping breath is described by poets as love. It is in reality a wound caused by drilling eyes—a wound that gets more tender and painful from day to day till the woman herself heals it in bed. Watch Asha Mathur drilling a million hearts in "Dhuaan", a romantic tale produced and directed by Roshanlal Malhotra for Roopnagar Ltd.

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WHITE HOUSE
SIR, I AM INDIAN WAITING TO SHAKE HANDS
BUT YOU SAID IT WAS AN INDIAN DELEGATION?
ONLY THE LEADER IS LIKE THAT. THE REST ARE QUITE WELL BLEACHED

The "goodwill delegation" of Indian film clowns now travelling on American charity is reported to have reached Washington and met President Truman.
Washington, September 22, 1952.

credit in the film industry. He is a man who has bluffed his way through life without studying seriously any of our industrial problems or without being overfond of the art of motion picture production. Twenty years ago he opened a sausage factory called the Ranjit Movietone and produced cheap sausages merely for making money. And even the money he made once is not with him today. He has only Miss Gohar, his life-long partner in murdering motion picture art, left with him now. And she has also accompanied him to America and no one knows whether she is there as a stowaway, or as an onlooker or as a distinguished guest or as the woman who came to dinner. We know that on a previous occasion when Miss Gohar had flown from the Santa Cruz airport, she had gone as Chandulal's secretary to some conference in Geneva. Because we like Miss Gohar, let us hope that she at least has not accepted the shameful charity of the Americans like her tall-talking partner.

Chandulal Shah's free trip to the States is a disgrace to the Indian film industry. Rightly or wrongly, Chandulal is the President of the Indian Motion Picture Producers' Association and also the President of the Film Federation of India. As such his status, once again rightly or wrongly, is the same as that of his opposite number in America, Eric Johnston, the President of the Motion Picture Producers' Association of America.

Would Eric Johnston have accepted the charity and travelled as a free guest in India of the Indian Government? Even Frank Capra, one of the numerous Hollywood directors, when he recently visited India at the special invitation of the Government of India, himself paid for all his expenses including his taxi fare in New Delhi. He did not expect charity and India did not insult him by offering him charity.

But here is America with her flush of wealth and green culture selecting a crowd of mendicants and sending them on a free trip and in doing so insulting an ancient nation. And of all people, the President of the Indian film producers forgets his status and self-respect and accepts this charity. If that is not a disgrace to the whole industry, what else is?

Though we have nothing to do with this "phoney delegation" officially, we are almost sure that this odd group of half-educated actors, actresses, technicians and producers is going to provide a bad advertisement to our country. The very leader of this "delegation" does not know enough English to meet the Americans and speak to them on terms of intellectual equality. Economic airs are completely out of the question as these "delegates" are all travelling on the charity dole and Americans never forget this aspect of their hospitality when entertaining their hired "guests". They expect every "dole-boy" "to play ball" and even Chandulal Shah—with his crazy, wandering mind—won't be allowed to talk nonsense even in his own "Inglis".

Though there was no earthly necessity of establishing any goodwill between the film industry of India and that of America—as there has never been any bad will between them—this phoney goodwill "delegation"—an offshoot of political rivalry between Russia and America

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CONTACT
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—is bound to make a very poor impression about India's film industry and its artistic, technical and industrial personnel, apart from the general bad advertisement our country will get.

And in conclusion we wonder whether America is following the old colonial game of running down the victims before conquering them, of course to "civilize" and teach them the American way of life, by taking these touring exhibitions of odd specimens from different walks of life. Why have they to justify their economic and political conquests before fellow Americans in this cheap and burlesque manner when all Americans, without a single exception, are agreed that those who want American help must "play ball"?

Bombay, September 14, 1952. Baburao Patel.

STOP PRESS—We have just received a press communique issued by the Indian Motion Picture Producers' Association under the signature of Mr. M. A. Mughni, the Public Relations Officer of the Association, which reads as under: "Several reports have appeared in the Press about the selection of persons to the film delegation to U. S. A. It has to be made clear that the Indian Motion Picture Producers' Association was not in any way concerned with the selection of the personnel of the delegation. As these persons were apparently invited in their individual capacity without any reference to any trade organization, this delegation cannot be considered as representative of the Indian Film Industry".

The Indian producers have thus disowned Chandulal Shah, their President, and dissociated themselves from the activities of the phoney "delegation." (The Editor).

Praying For Manhood!

"A chapter of crime written in the blood of the innocent villagers of Bailhongul Taluka in Karnatak has ended with the seizure of hundreds of firearms and the arrest of 700 men who owned them.

"These weapons were forged on a large scale by village blacksmiths who appear to have acquired a high degree of proficiency in arms manufacture.

"The innumerable pistols, muzzle loaders and breech loaders which were in the use were not only as effective as those of foreign manufacture but had the additional advantage of being collapsible. They could be carried in separate pieces which looked like junk.

"Since March last the police have seized as many as six hundred firearms, including 400 pistols one of which is so small that it can be concealed in the hollow of the palm."

That is the best news we have read since India became a free nation. We are not happy because of the success of the police in checking crime nor because of the misuse of weapons for crime. That is as it should be in a civilized state. We are happy because our village blacksmiths have not forgotten their ancient art and can still manufacture guns, pistols and other arms which are found as effective as those manufactured in foreign countries and which have extra advantages of being collapsible and looking like junk when in pieces.

That is excellent news in the present Atomic Age in which killing human beings is the main human profession and killing the largest number in the shortest time is the height of human civilization.

In a world in which killing is practised as a profession, self-defence becomes a helpless occupation. Both killing and defending need weapons these days. Thousands, who chose to observe Gandhian Satyagraha when Hiroshima and Nagasaki were warned by the Yankees prior to dropping the Atom Bomb, have not lived to report to us the success of their Gandhian way of protest and defence.

Very much same will be the fate of India, this Gandhian country of lofty spiritual heights and low earthly morals, when either the Chinese or the Yankees drop a few deafening detonators completely destroying a prayer assembly at Rajghat and sending the devotees flying straight into the heavenly lap of Gandhiji himself.

Two hundred years of British rule and the Arms Act of 1878 has not only killed our ancient art of making weapons and ammunition but has also robbed our arms of their habit and strength to wield these arms.

There was a time in this ancient cradle of man and culture when weapons of which modern civilization knows nothing yet were used to kill thousands in the fields of battle. The Ashtur Vidya of the ancient Hindus, the nearest to which is the present day poison warfare, consisted in annihilating the hostile army by envolving and suffocating it in different layers and masses of atmospheric air, charged and impregnated with different substances. The army would find itself plunged in a fiery, electric and watery element, in total darkness or surrounded by poisonous, smoky atmosphere, full sometimes of savage and terror-striking animal forms and frightful noises.

The ancient Hindus manufactured a variety of arms, aeroplanes and wireless instruments and not only used them effectively in their own wars but also exported them to many other countries. Manufacturing arms was as natural an occupation to the ancient Hindus as was growing rice and wheat in their rich and fertile fields.

Even as late as in the days of Prithviraj, the last Hindu Emperor, they had cannons which could be heard twenty miles away. Writes poet Chand Bardai in "Prithviraja Rasa"

जंबूर तोफ छट्ठहि झनंकि। देश कोश जाय गोला भनंकि॥

Right from the Vedas down to the pre-British times, manufacturing weapons of peace and war has been a legitimate national industry in India. After the advent of the British it became a mortal crime for the dark-skinned slave to even handle a gun in his own country, leave alone making it, while all the different white people of the world competed with one another in one grand race of new and more armaments till they have now reached the Atom and the Hydrogen Bomb stage where they threaten to destroy everything which God has created on earth to live and multiply.

Though this ancient land had once surpassed the present achievements of white men in armaments and reached unknown heights of science, we do not wish to compete with the white men in creating new weapons of destruction. We only want weapons of self-defence—

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LALITA PAWAR,
BADRI PRASAD, RANDHIR, PESSI PATEL
&
OM PRAKASH

Story, Dialogue & Songs
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Music
ROBIN CHATTERJI

Photography
RATANLAL NAGAR

Direction
VASANT JOGLEKAR &
HARENDRA AHLUWALIA

A PATRIOT WHO COULD NOT DROWN HIMSELF IN MUSIC & MIRTH—

WAJID ALI SHAH

IN ENGLISH & HINDUSTANI
NOT HOW OTHERS HAVE TOLD US
BUT WHAT HE REALLY WAS

Starring
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with
a cast of hundred selected from
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Music
ALI AKBAR KHAN

Direction & Screen Play
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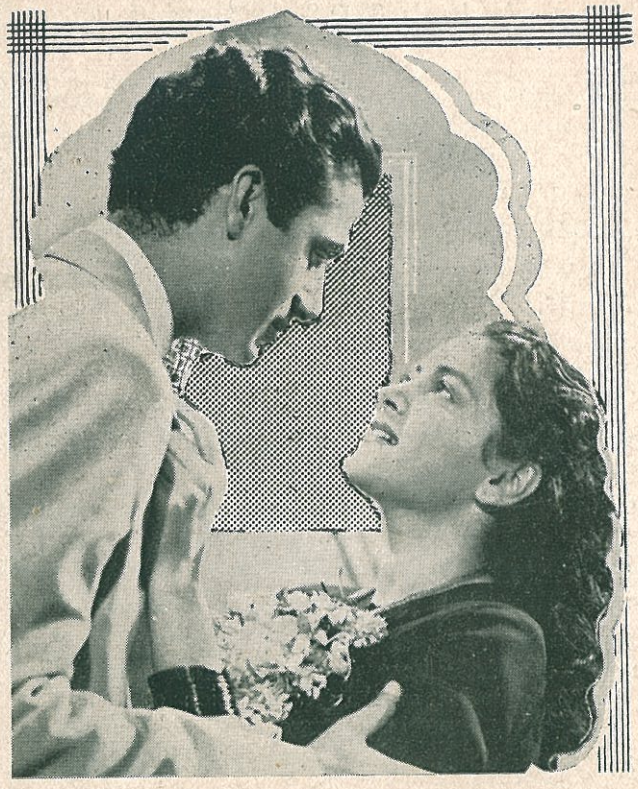
weapons which we need to protect our homes and property, our wives and children and our country and heritage from those culturally and ideologically hostile forces which threaten to submerge all that we have lived for through ages in this most ancient cradle of humanity.

In a land of free people, which India is today, an Arms Act restraining free citizens from manufacturing, carrying or trading in arms is a standing insult to our people and as such is an instrument militating against the word and spirit of our constitution in which freedom of trade is one of our cherished fundamental rights.

That the manufacture of arms can not be effectively restrained by such laws is clearly proved by the report reproduced above from the Bailhongul Taluka where over 700 persons possessed illicit arms manufactured locally. There is no logic or sense in keeping on the statute-book a law that is so widely observed in breach. The main disadvantage of the Arms Act of 1878 is that it penalizes the good citizen who is prevented from possessing weapons for his self-defence while the criminal, who does not care two hoots for the Arms Act having no natural conscience for law or virtue, continues to possess arms of illicit manufacture as weapons of crime and violence against good society. If an equality of opportunity in obtaining and possessing arms is restored between the good citizen and the criminal, the criminal will think ten times before he decides to violate the home, the person or the belongings of the good citizen.



Being away for a while always secures for a man a warm and affectionate welcome. But it is a risk to be away too long because a lonely waiting woman often becomes the devil's playmate. Nalini Jaywant is happy to receive Shekhar home in "Doraha", produced by Surjit Chhabda and directed by Bal Chhabda for Progressive Pictures.

A violent attack has to be met with a violent defence, be it between two individuals, two communities or two nations. You can't sing a prayer of peace to a man who is in your wife's bed to rape her and expect him to go away muttering prayers. Thousands of Hindus in the Punjab did recite these prayers and remembered Ram, Krishna and the complete pantheon of Hindu gods during the partition riots of 1947 but in the end they lost their wives and daughters and never saw them again. Had they all been suitably armed, we would have had valiant battles of self-defence rather than shameful riots of rape and arson and quite a few thousands of women would have lived to tell new stories of human courage and bravery to posterity.

Crime in the Bailhongul Taluka, as in parts of Telengana and Hyderabad, has probably a political motive. Even the Communists need money for achieving political power and it is well known that apart from other sources, they often use crime for collecting funds. But even Communist crime, ruthless as it is, will stop and think a minute before entering a home armed with weapons of self-defence.

Though all our states have almost doubled their expenditure on police during the first five years of our freedom, the policeman is certainly not the last cure for crime. The ever-rising wave of crime, murder and violence can be effectively checked only by repealing the Arms Act and allowing every citizen to possess the weapons he can best handle for his self-defence. The State may go a step further and introduce inter-state tournaments in the manly games of self-defence to revive their old manhood in our ancient people.

And with such expert blacksmiths as those discovered in the villages of the Baihongul Taluka, and there must be thousands more in our seven hundred thousand villages, artisans who have acquired a high degree of proficiency in the manufacture of arms and even made improvements over similar weapons of foreign manufacture, we need not dissipate our money in buying arms and ammunition from foreign countries like England, France, America, Belgium or Czechoslovakia. We can open our own national forges and harness the services of these blacksmiths to manufacture our own arms and incidentally turn these blacksmiths into honest artisans from the dangerous criminals which they are today.

All we need is a little imagination, a little patriotism, a little realization of the times we are living in to repeal a law which has ceased to be useful to society and which still remains on our statute-book as a shameful reminder of our erstwhile slavery.

Till this Arms Act is repealed our expert blacksmiths will remain criminals and their skill a crime and the people of India will remain impotent and their safety a mere mercy of the criminal.

Bombay, Sept. 18, 1952 Baburao Patel

Report of the working of the
Digvijay Insurance Co. Ltd., Bombay,
by the Chairman Raja Bahadur Narayanlal Bansilal Pittie
on the 10th Annual General Meeting held on the 29th September 1952.

The Directors of the Digvijay Insurance Company Limited, have the pleasure in submitting to the Shareholders their 10th Annual Report with the Audited Accounts and Balance Sheet for the year ending 31st December 1951.

NEW BUSINESS.

1. By passing of the Amended Insurance Act, Younger Companies have been hard hit for the procuration of New Business as they have been put more or less on par with the well established older offices. Besides, the worsening economic conditions of the insuring middle classes which are the backbone of the insurance business have also contributed to the fall in the New Business.

During the year under review, the Company received 454 proposals for an assurance of Rs. 23,09,750. Out of these and a few remaining pending at the end of 1950, 429 proposals resulted into policies assuring a sum of Rs. 18,00,750. The remaining proposals were either declined, postponed or were awaiting completion at the end of the year.

PREMIUM INCOME.

2. The net first year premium received during the year is Rs. 84,285|-

The renewal premium shows a marked improvement over the previous years. The net renewal premium income is Rs. 4,59,514 as against Rs. 3,81,750 received in the year 1950.

INVESTMENT & INTEREST.

3. Due to the revised policy in the investment of funds, the Company is able to increase considerably the interest yield from Rs. 39,737 in 1950 to Rs. 59,557 in 1951.

All the investments made are in conformity with the Act except under Section 27 (1) in approved investments which have fallen short of the requirements of Insurance Act by Rs. 80,363|- due to sudden and unforeseen depreciation in the Market Values. The shortage has been made good in the 1st week of January 1952.

CLAIMS.

4. During the 10th year, the Company's experience of claims by death is very favourable compared to previous years. The claims by death and Maturity is Rs. 54,442 and Rs. 9,250|- respectively.

LIFE FUND

5. The Life Assurance Fund at the end of the year is Rs. 11,80,394 as against Rs. 10,17,801 at the beginning of the year recording an increase of Rs. 1,62,593. The Company's Life Fund would have been substantially increased if the depreciation mainly in the Government Securities had not been quoted at the lowest due to increase in Bank Rate. The rate of 3% 1946-86 Conversion Loan on 10-11-1951 was Rs. 92|11|- and on 31-12-1951 was Rs. 80|5|-. The Company had to write off Rs. 1,14,466|- by way of the depreciation in Government Securities alone.

DIRECTORS.

6. The following Directors retire by rotation and being eligible offer themselves for re-election:—

1. Raja-Bahadur Narayanlal Bansilal Pittie,
2. Sardar Amrik Singh Sahny.

7. You are requested to appoint Auditors for the following year and fix their remuneration. M|s. Batliboi & Purohit retiring Auditors of the Company offer themselves for re-election.

GENERAL.

8. Your Directors have contributed Rs. 51|- as Charitable donations and they trust this will meet with your approval.

The Management has kept a careful watch over the expenses of the Company and the same calculated under the rule 25 (B) of the Insurance Rules 1939 comes to 22.6% exclusive of the "Commission on Sale of shares" and "organisation expenses" finally written off. The Management hopes in the current year to bring down the expense ratio to the limit laid down in the Act. We have to thank our field force who have continued their connection inspite of much reductions in their terms in the interests of the Company, the staff members for their co-operation and finally the policyholders for their support and sympathy.

On behalf of the Board of Directors,
NARAYANLAL BANSILAL,
Chairman.

Bombay, 30*th August* 1952.

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

EUROPE'S NATURE LOVERS !

While our own bald and toothless censors won't allow our film boys and girls even to kiss on the screen and provide the standard 20-second Hollywood thrill to our sex-starved filmgoers, the white men of the West are fast going back to nature.

Back to nudity and nature seems to have become the national slogan of many countries in Europe, probably due to a severe cloth shortage in these countries, and England is fast catching up with these Continental countries in their mad race to strip the human figure, the woman figure in particular, and dress the male eyes with passion for the night. Strangely enough Americans, who are generous and liberal enough to permit their college boys to remove the little knickies of college girls and use them as community banners, are these days taking strong objection to the ever-increasing nudism in motion pictures and on the stage. That is probably due to the Jews, who control America's entire drapery business not wanting to lose their trade if people begin to scratch their bottoms without tearing their panties.

In Europe nudism in the movies is certainly not a new item of attraction. Long before Hedy Lamarr covered herself with dresses and glamour in Hollywood, the Viennese film director Max Reinhardt fancied her best in nature's costume and Hedy provided a feast for the gods in her first blush of youth when she appeared nude in "Ecstasy", a Hungarian motion picture. Hedy seems to have given her all in her very first picture for practically nothing and then reached the Hollywood junk market to sell her different dresses at fantastic prices.

Another one who tempted the devil was Myrna Loy, the ideal housewife of the screen, when she bathed naked in a pool strewn with rose petals in "The Barbarian". And since we know that rose petals are not usually sticky things, and when they do cling they hide nothing. Myrna came out of the pool without a scratch on her skin and complexion—ofcourse, a greater star after her strip-tease swim.

Good teeth lend accent to a woman's smile and make romance a happy and smiling interlude in a man's life. But even the best of teeth look like so many fangs when a woman raises her head and begins to hiss in temper. Mohana, ofcourse, is too good-natured and obliging to do that in "Ashiana", a love tale of Sabharwals produced by B. Swinder and directed by Tirlochan.

But though Britain has over 50,000 professional nudists, not to count the amateurs in every bedroom of England in these days of cloth shortage, Americans choose to forget the new vogue in their old cousin's island and conveniently forget the exploits of Hedy Lamarr, Myrna Loy and many others in the good old pioneering days when Hollywood was struggling for world supremacy. Having made all the dough they wanted these funny Americans, under the evil influence of the Jewish drapers, have recently banned even the two-piece swim suits and the lovely Bikinis in the TV programmes and

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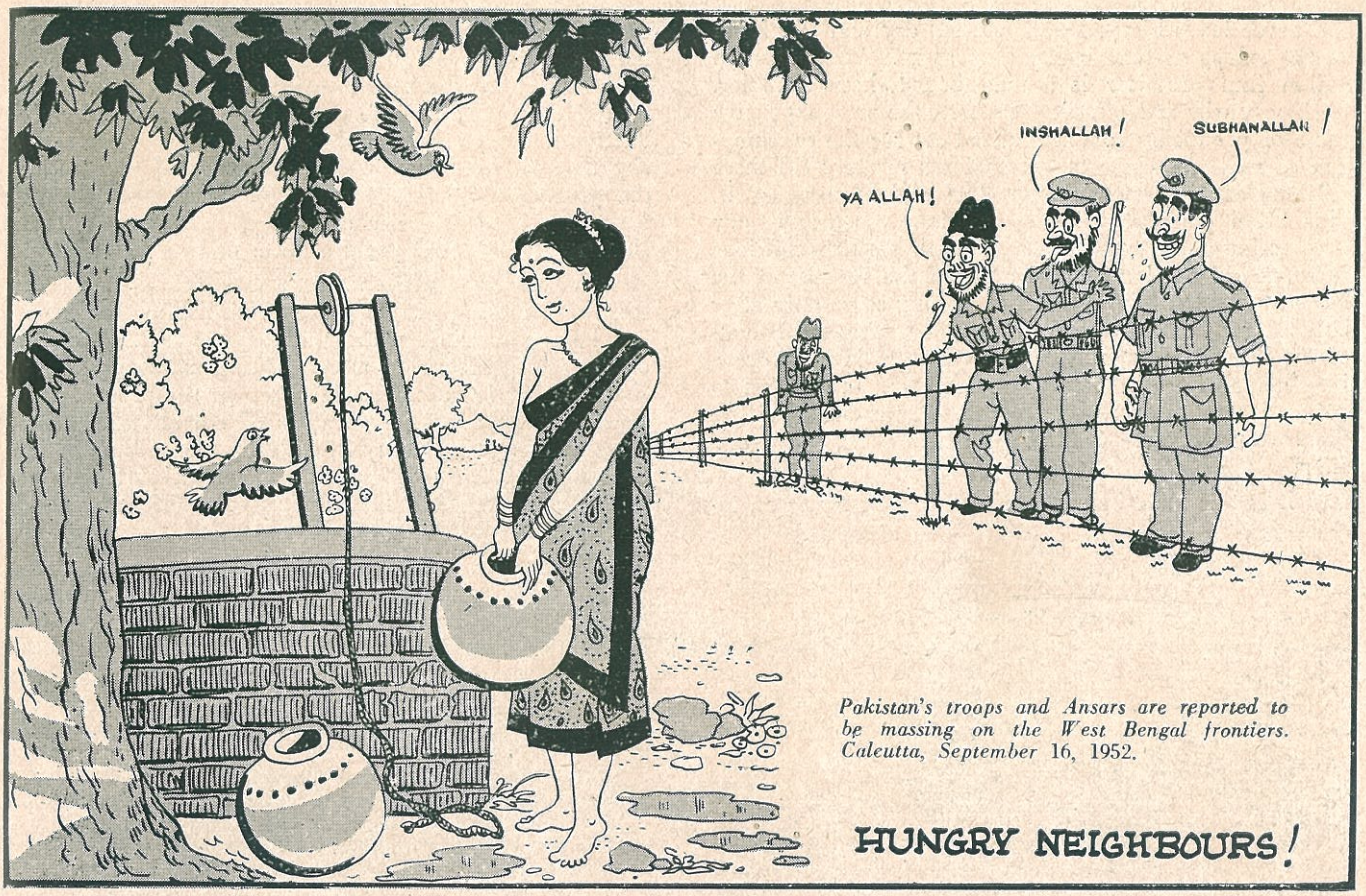
KISHORE SAHU - ASHA MATHUR - BHARAT BHUSHAN - KULDIP KAUR - HIRALAL
RAMESH GUPTA - RANI CHANDA - MENAKA - JANKIDAS & OM PRAKASH
and introducing BELA

For particulars contact :—

HINDUSTAN CHITRA,

CHEMBUR, BOMBAY.



Pakistan's troops and Ansars are reported to be massing on the West Bengal frontiers. Caleutta, September 16, 1952.

HUNGRY NEIGHBOURS!

the movies. They are back again to the old fashioned one-piece swim-suit because Jewish-owned cloth mills don't know what to do with their stocks unless they are somehow used up in the home market. But it is not exactly a world secret that American notions of morality fluctuate with the prices of other commodities in Wall Street. No one therefore takes Americans seriously when they apply their "decency standard" to motion pictures and ban the word "bastard" from a Shakespearean play and then themselves proceed to call every second American "a son of a bitch." This erratic behaviour can only be explained by the popular American yardstick of all morals: what is profitable is also virtuous.

But this American infection of short-lived and profitable prudishness is now spreading to other countries —without ofcourse the profits, and the Swedish picture, "One Summer of Happiness" is meeting with censorship troubles, not only in Britain and America, but also in Sweden and Denmark and in many places on the Baltic coast.

This Swedish picture has nothing very shocking except that its hero and heroine make love to each other without even a small stitch of clothing between them— a performance with which almost every married man or woman is familiar.

Another picture, a French one this time "Caroline Cherie", in which the heroine Martine Carol airs her curves by stepping out of her clothes and then stepping into the moonlight, has also created trouble and denied lovely Martine Carol the fundamental right to give her parts, both public and private, a little moonlight. That is too bad. And we thought moonlight was not controlled.

Still another picture that has attracted censorship trouble in Canada and other countries is "Un Grand Patron", pure and genuine French stuff, in which medical students sport with a nude dame without the censors realizing that the boys were at the old game of anatomical dissection.

If this racket of censorship takes a serious turn, Europe is going to lose all tourists next year and we are afraid these damn censors will wake up other decency racketeers and also close down the Isle of Sylt, the last Garden of Eden left on earth—Adam, Eve, serpent and all.

Well, no one in India will see these pictures in their original form, except old Clifford Agarwala, our censor chief. And he is too old to be thrilled.

Let us therefore revert to our dry earthly fare of Morarji once a day, Nehru once a week and Gandhi once a year and a nude woman only in heaven after death.

SHARK FISHING IN FILM POND !

We don't know about Adam and whether he loved money or not but leaving Adam almost every man that came after him could not resist the temptation to make quick money. While money for nothing and money for jam are rewards of the really lucky ones, big return for a small investment is considered to be a great enterprise by sharks who do the money lending business.

The Indian film industry is full of money lending sharks—sharks who once get their teeth into a producer

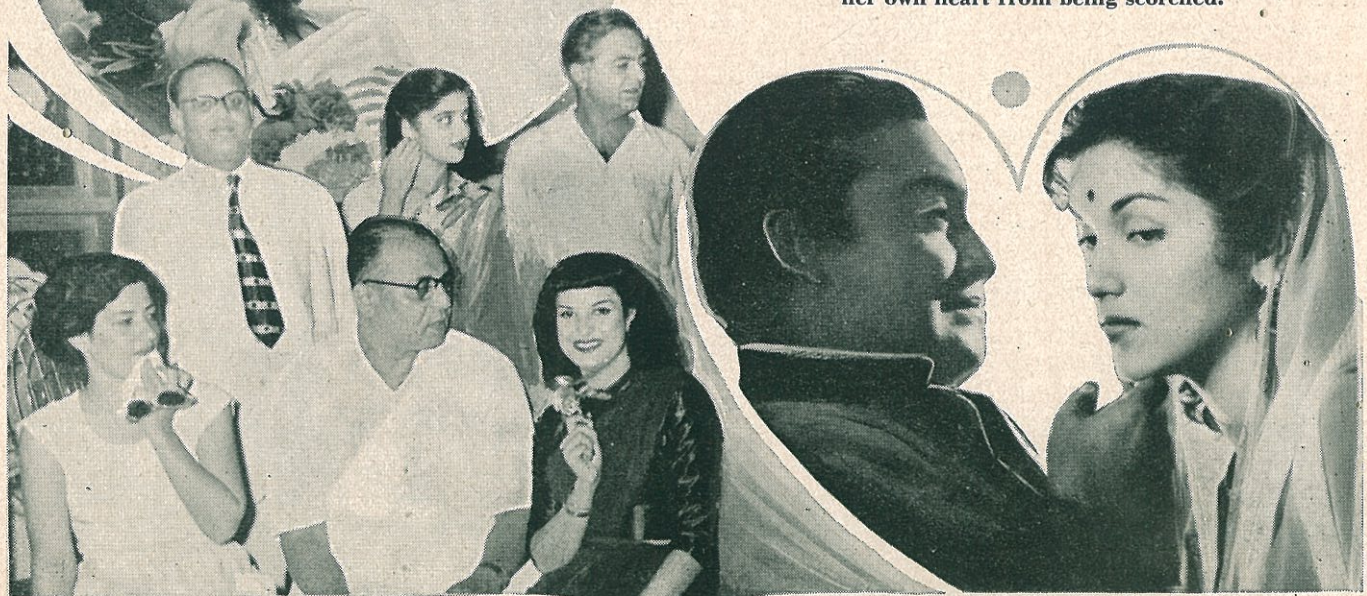
and never leave him till he is sucked dry and left lying on the steps of the bankruptcy court. The average Indian film producer is a mad hour-to-hour gambler. With only wits as his capital he starts the most expensive game of producing commercialized art for the consumption of millions whose taste remains a mystery till these millions actually taste the product and approve of it. This blind game of relieving millions of their money by pleasing and entertaining them itself requires millions of rupees in hand to avail oneself of the benefits of the law of averages. Profits in film making come only after balancing successes with failures and getting the benefit of the law of averages. Film production is therefore a long game of many pictures and constant production to get the benefit of averages. A man who produces a single picture is therefore indulging in a gamble, pure and simple.

It is this man, known in the film industry as an independent producer, who is the most favourite victim of the professional money lending shark. Not that the regular studio owners have escaped the deadly teeth of the professional shark. The game of motion picture production is so expensive and the finance in the market so shy that no producer, however lucky, can ever escape the professional shark completely. It is therefore not surprising to see most of the studios mortgaged to these sharks even after 40 years of film making in India.

But once in a while we get a rare kick when we find some enterprising people going shark fishing and bringing home the catch without bleeding much. The law of the land ofcourse protects these sharks and even shark-fishing is considered a crime in the present capitalistic set-up of society, inspite of the knowledge that these sharks possess only ill-gotten profits. But the law does not deprive people of the secret pleasure they get when they hear of a shark being out-sharked by shark fishermen.

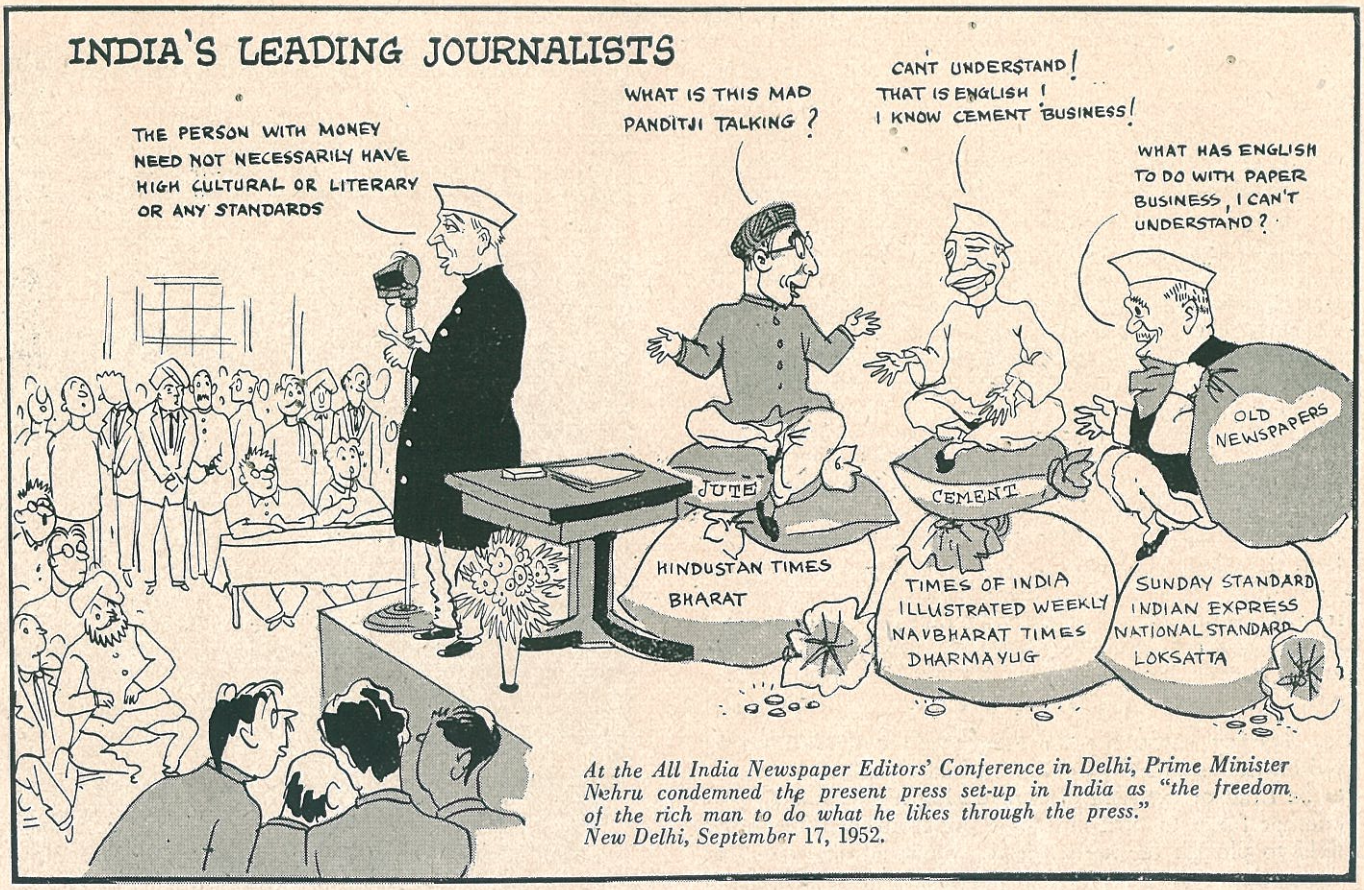
Very much same was our delight when some young men in Bombay were recently reported to have deprived a few greedy sharks of some of their ill-gotten gains by floating a bogus film producing company. And though the young men were sent to jail, perhaps to plan another shark-fishing trip, no one lost any sympathy over the

Editor Baburao Patel rarely goes to the studios these days being classified by doctors as a professional sick man and elevated to the status of a guinea pig for testing new drugs. But when friends drag him to some function or other, the stars want to see the man who criticizes them so mercilessly. Here is Purnima snuggling like a little baby and wanting to find out the warmth of the heart that hurts so often. She is taking the Gluco-Cola drip to prevent her own heart from being scorched.



At the "muhurat" of "Saahil", produced by the Hira-Tribhuvan Production Unit, Editor Baburao Patel is in a company that is attractive in the front row but definitely disheartening behind. The Editor looks quite comfortable between Miss Felicia and Kamini Kaushal.

Women do become funny when angry. Some of them become silent and just look away. Ashok Kumar shows the way to bring the beauty back to her world of emotions even though Purnima is not so willing in "Shole", a love theme produced by Hira Films.



At the All India Newspaper Editors' Conference in Delhi, Prime Minister Nehru condemned the present press set-up in India as "the freedom of the rich man to do what he likes through the press." New Delhi, September 17, 1952.

losses of the sharks who were clearly wanting to multiply their investments with their usual greedy terms of finance and mortgage. A bit of such counter-bleeding is always good for all. It makes the sharks less greedy and less rash and it breeds mutual suspicion between the shark and his victim and through the process of checking up each other's credentials and intentions, it stabilizes the finances of the film industry.

What, however, we don't like about these bogus production enterprises is the way they exploit the glamour-struck and the unemployed. Quite a few bogus production companies have been recently advertising for talent and technical hands and taking "security deposits" from all applicants promising them lucrative jobs which are neither intended nor given. After collecting a good-sized nest egg, these bogus promoters disappear.

This racket has become so common and popular in Calcutta that the Commissioner of Police had to issue a warning recently to the unwary section of the public against the operations of these bogus concerns. As there is no effective penal law to deal with such racketeers in time to avoid the damage, the Commissioner has asked prospective applicants to contact the C. I. D. before entering into a contract with such bogus firms.

The Commissioner of Police in Bombay must also make some such arrangement whereby the credentials of a new film producing company can be checked up in advance at the offices of the C. I. D. by the applicants before paying "security deposits". This racket is as bad in Bombay, if not worse, as in Calcutta but the Bombay Police seem to have been kept busy searching for bottles of illicit liquor for the rheumatic pains of our white-capped ministers.

STAKHANOVISM IN LOVE !

After miles and miles of cooperative farming and growing a lot of corn and wheat to sprinkle overseas for Communist propaganda, the Russians have suddenly discovered that even their usually fat and ugly women "have feelings"—not feelings to grow more wheat in the fields for the state but to plant a few kisses in the home to make their men and themselves happy.

Now, kissing being a sequel to emotional harmony between two persons and emotional harmony in its turn being a sequel to economic prosperity, kissing can, by the usual stretch of Communist reasoning, be called a gesture of bourgeois pleasure. That makes kissing an anti-Communist act and for lesser crimes people have been hanged in Russia.

How the wooden headed Russians suddenly developed an itch for love and its various instruments of persuasion must remain an iron-curtain mystery but when the "Literary Gazette" of Moscow recently carried the front-page announcement that "women have feelings" and captioned the article as "The Great Love", the article brought spring in Russia and fresh hope in millions of hearts.

In 35 years of Red revolution, with the old bourgeois luxury-loving, love-making generation completely wiped off and a new generation of wheat, steel and pig iron maniacs infesting the country, the average Russian

girl has been emotionally starved and has gone to bed with her man only to work out her share in her country's Five Year Plan and to give the Red nation a new robust agricultural or industrial worker, as ordered by the local Commissar for local requirements—a child produced by the same industrial intensity and fanaticism with which pig iron is produced in Russia these days.

Lying in bed with his buxom mate for 35 long years and dreaming of corn and wheat ears, leaving the lips of his woman severely alone, the average man in Russia has even forgotten the language of love—words which have built or blasted empires in the long history of man. The Communists seem to use sex as merely a shuttle to produce a biological creature bereft of any emotional or spiritual values.

This approach probably explains the "love" scene in a recent Russian film in which the soldier hero who returns home after five years of a bloody war meets his wife with the first words: "How are you dear? How high the wheat is already". The emotions of this mechanical idiot were lost on the damn wheat. The Communists are so scared of starving that their entire world of mind, spirit and body revolves round the stomach and it is over that eternal fuel pit that their entire philosophy of life and civilization is built.

Having eaten for 35 long years enough food to poison the rest of the world, the Red Russian now seems to be tired of the idea of considering his woman as just another forge to turn out some pig iron or just another field to plough for more wheat. Some strange spiritual awakening seems to have given him a new emotional hunger and he is slowly struggling to flirt with the divine emotion of love. And because everything in Soviet

The way our artistes are looking these days, very soon we shall have to hang the board, Indian, round their necks so that we don't mistake them for Yankees. Watch these two, Sunder and Motilal, in "Jhanjar", a streamlined entertainer.

Kamini Kaushal has some exciting news to tell Sajjan and Pratima Devi. That woman always has something exciting to do also and we see her doing it in "Jhanjar", directed by Kidar Sharma for New Star Productions Ltd.

Usha Kiran adds grace and sex appeal to many a picture but in "Jhanjar" produced by C. Ramchandra, she gives a dance that keeps the head whirling for a whole week.

Dress them in any costume or find them in any clime, they are all the same—charming killers of the male race. Here is Rehana, cooling herself with a fan and an umbrella to make it hot for someone in "Shin Shinaki Boobla Boo", the romantic boo produced and directed by Santoshi, the mad Mullah of motion pictures.

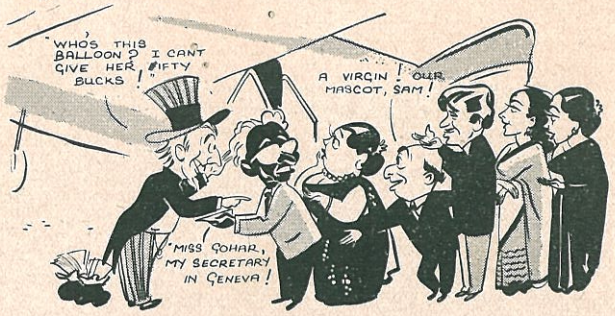
Russia is planned and executed on scientific and co-operative lines, the word has gone round giving a well-worded license to love and writers have been asked to harness cleverly this new bourgeois hunger for love for the greater good of the proletariat to which, of course, the entire energy of every Soviet citizen must be dedicated.

The citizens of Soviet Russia will therefore now learn to love under State blessings and let us hope that while they learn to love they will also learn to live and in doing so let others also live. Because there are still millions in this world who would rather starve for days than live a moment without love.

YOU'LL HARDLY BELIEVE —

That in their unholy anxiety to win the Indians for the democracies, Americans have gone crazy enough to send newly-married film stars on free honeymoon trips to Hollywood. And some of those who could not be married owing to age or previous commitments were still paired off and sent on a delayed jaunt to make a goodwill delegation from India. Watch our old boys and young girls having a time of their lives at Uncle Sam's expense!

That while Actor Prem Nath took his actress-bride Bina Rai, Actor Raj Kapoor and Producer Chandulal Shah left behind their old wives and took their own actress-companions for Uncle Sam's honeymoon caravan. People are still wondering how Miss Gohar, the eternal Ranjit virgin, could join the honeymoon caravan without being invited by Uncle Sam. But truth is often stranger than fiction.

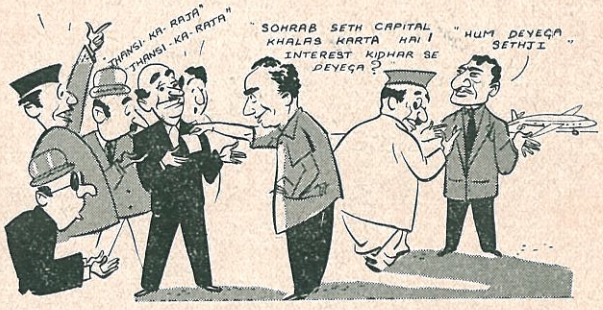


That there must be something radically wrong between Indians and Americans for the Yankees to think of taking film producers, actors and actresses to restore goodwill between the two countries. Or is this honeymoon delegation a counterblast to the goodwill delegation that was taken last year to Stalin's paradise on earth?

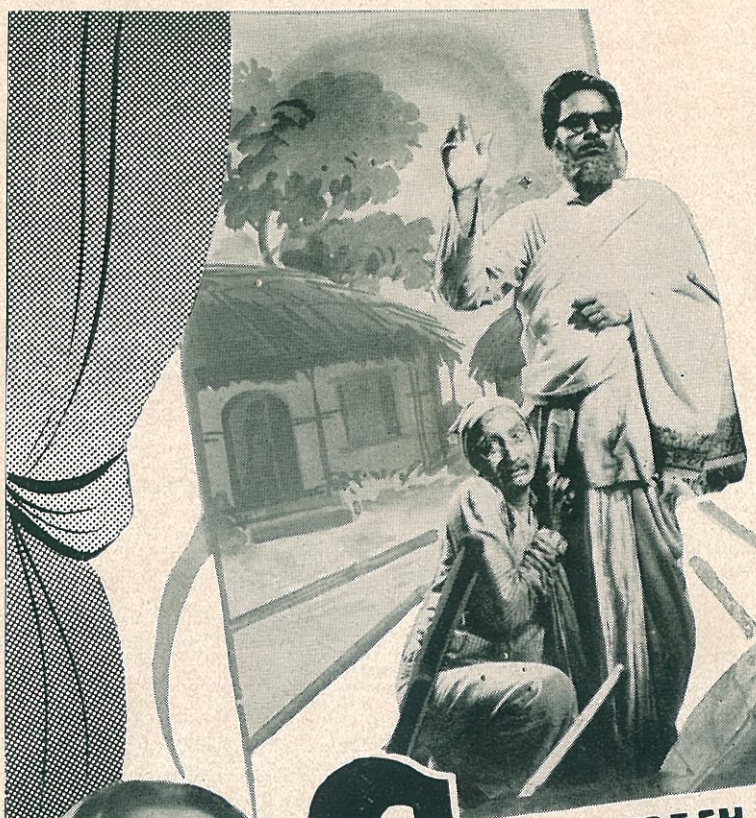
That the 'buddhis', 'witches' and 'garbage girls' of film journalism not to mention their Goanese, Anglo-Indian and Parsi escorts all remained sucking their thumbs and not one of them could be taken for the goodwill honeymoon inspite of the 'girls' submitting their age certificates and the escorts certifying them. We think Remi Crasto's R.K.O. pictures are going to be badly slashed in future.

"GODDESS OF GOA"
" REMI, SHE IS THE KOHINOOR OF KASHMIR!"
"PRIDE OF THE PARSIS."
NUN OF BORI BUNDER 16 ONLY
HELEN OF GASSON DOCK 14
PARSI PARVATI 16 1/8 YRS
"TUT, TUT! WHAT STUFF! WHERE DO THEY MAKE THEM?"

That film fans know a few tricks too! They blew up Sohrab Modi calling him "Jhansi ka raja" at the Santa Cruz airport just before he left for London. The Parsi believed the boys and taking out a wad of five-rupee notes distributed them to all and sundry. Now film producers want to know when Sohrab is returning from England.



That Producer S. U. Sunny acted as the umpteenth mediator to bring Nargis and Dilip Kumar together in his new picture "Uran Khatola". He gave them a dinner and some after-dinner Crescent talk. Both dined well



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ALIKE !

Sandesh Pictures'

SOUL - STIRRING SOCIAL

SANDESH PICTURES'

SANDESH

Directed By :
BAL GAJBAR

Starring :
DURGA KHOTE, UMESH SHARMA, KUMUD, LALITA PAWAR.

Our Next : **(i) EHSAN (ii) BHOOMI**

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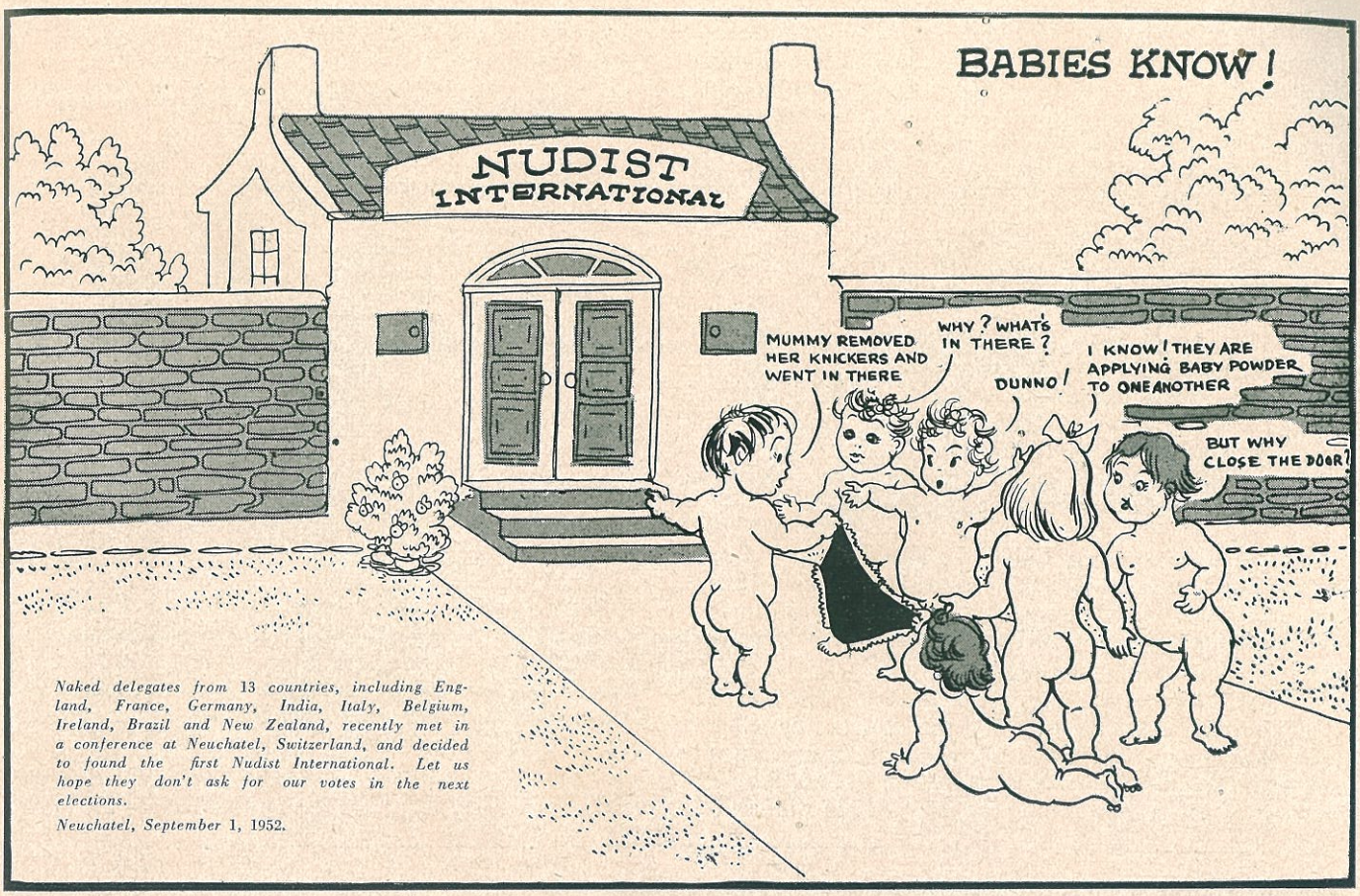
BABIES KNOW!
NUDIST INTERNATIONAL
MUMMY REMOVED HER KNICKERS AND WENT IN THERE
WHY? WHAT'S IN THERE?
DUNNO!
I KNOW! THEY ARE APPLYING BABY POWDER TO ONEANOTHER
BUT WHY CLOSE THE DOOR?
Naked delegates from 13 countries, including England, France, Germany, India, Italy, Belgium, Ireland, Brazil and New Zealand, recently met in a conference at Neuchatel, Switzerland, and decided to found the first Nudist International. Let us hope they don't ask for our votes in the next elections.
Neuchatel, September 1, 1952.

and parted, again to remain apart. The deadlock seems to be as bad as the Kashmir one. Nargis has been so much camphorated by that Kapoor boy that other film insects can not now go near her.

That after her short trip to England film actress Nimmi has begun to talk bad Hindustani the way she adds "Me too" after every fourth word and 'yes' and 'no' after every tenth. Reminds us of the little ant that visited a urinal and came out screaming that she had seen Noah's flood inside.

That Nimmi, the film actress with virgin lips, is reported to have been kissed on the hand by Errol Flynn, the sky-scraping actor of adventure films. And he has promised to show Nimmi around next time she visits London. Last time Errol visited Bombay he showed a lot of things to some of our air hostesses. That man seems to be a regular tourists' guide.

That unlike his father who has promised to announce his liquor addiction at the age of fifty, Raj Kapoor helps himself freely in aeroplanes and thus avoids air-sickness. The air hostess failed to wake him up last time but Nargis will manage the boy during the present honeymoon delegation.

That hereditary intelligence is a great asset in case of Madhubala. Like her brainy father she can explain away anything and describe even a dozen dirty pimples on her face as so many beauty moles. A little castor oil will save her the necessity of stretching her imagination so much.

That Khan Saheb Attaullah Khan, father of Madhubala, has suddenly stopped the construction of his new house at Pali Hill, Bandra, on advice from Mukhtar Ahmed, his distribution agent in Pakistan. Khan Saheb Attaullah, they say, has plans to produce pictures in Pakistan after completing "Sayyad". Rather a tragic news to little Madhu's millions of fans in India.

That for selecting them for the free honeymoon delegation to Hollywood, Raj Kapoor and Chandulal Shah paid off their debt in advance to old Remi Crasto of R. K. O. by calling the Japanese picture "Rashomon", an R. K. O. release, the greatest event of the century. As people want to see something more during the rest of the century, they avoided the picture religiously.

That after visiting Editor Patel's "Girnar", film actress Zeb Qureishi wants to "resume journalism". She should resume film acting too and leave the race course alone. Racegoers can be invited home to see the different dresses. It is cheaper that way!

That film actor Suresh threatens to be India's champion babysitter the way film actresses are dumping their children on him in the afternoons these days. Not satisfied with film actress Sumitra's little Bulbul, Suresh is reported to be entertaining the two kids of our well-known film widow Taji. That gives Mummy an opportunity to slim a little.

That the film work which Mother Indrani Rehman of "Miss Universe Contest" missed in Hollywood, she is now reported to have got in Ifidia. She is, they say, going to be Urvashi, the dancer, in "Bhakta Dhruva" and she is going to dance without exposing her legs. It is time her husband auctioned the swim suit she wore in Hollywood.

That the presence of screenplay writer Amanullah on the sets of "Sayyad" and in constant attendance on Madhubala has upset the bile of Aftab-e-filami Kamal Amrohi, the director, who walks these days like the dead on two legs. Now "Sayyad" will take two years to come to the screen.

That while millions in Bombay are suffocated for want of space, Rummy Sood complains about his house

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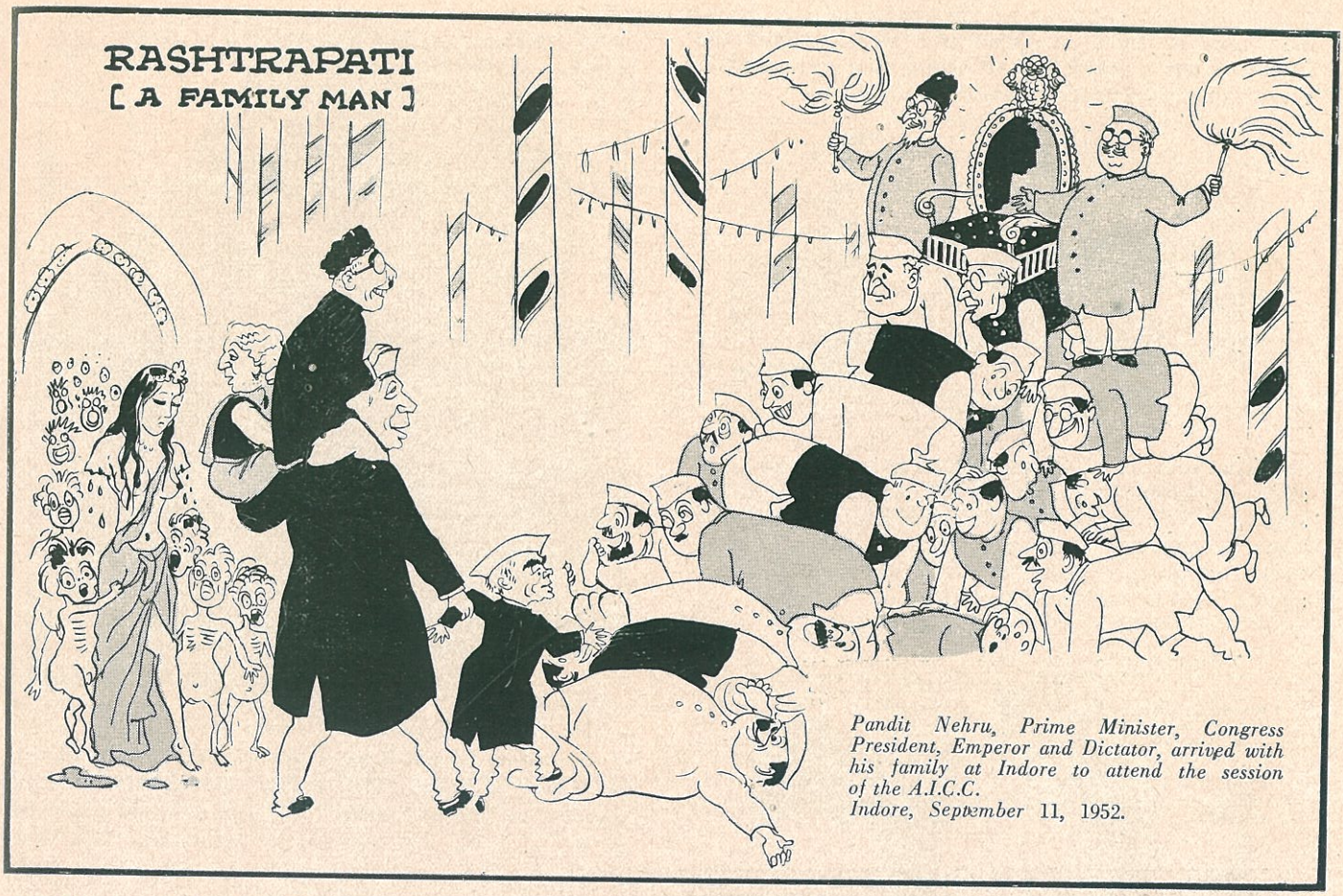
★ MAI BAHINI
★ DUDHA BHAT
★ SHREE GURUDEO DATTA

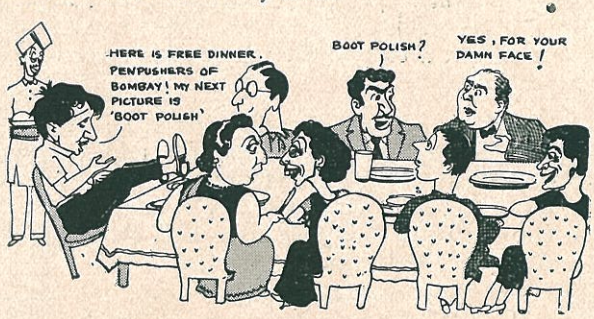


Pandit Nehru, Prime Minister, Congress President, Emperor and Dictator, arrived with his family at Indore to attend the session of the A.I.C.C.
Indore, September 11, 1952.

in Mazgaon being too large to come across any one even once a day. His pocket Venus Kamini Kaushal seems to be completely lost in the big place. Why not meet sometimes in the bedroom by previous appointment?

That if nothing else Raj Kapoor is a monkey bubbling with a lot of tricks, one of his victims being Mukri, our short comedian. When Raj and Mukri visited the Tower of London, Raj is reported to have told the watchman in confidence that Mukri was a member of a secret terrorist organization in India and had come to England to steal the Kohinoor. After that only an official from the India House could save Mukri from the proverbially intelligent Englishman.

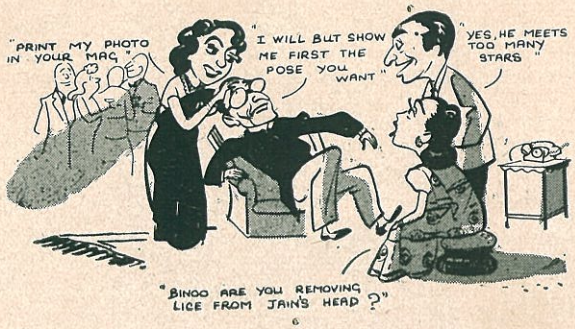
That Raj pulled a fast one on some of our leading journalists recently and made them look like a bunch of idiots when he invited them to dinner at the Taj and made them all wait for an hour to hear the name of his next social picture. The best part of the party was the pairing off done by Raj putting Rusi Karanjia next to Dossu Karaka and so on till many rival editors sat next to one another and provided Raj the fun of watching their embarrassment. Raj couldn't, however, get Editor Patel to attend his monkey meal.



That Nadira, the "Aan" spitfire, has started getting star hysterics after reading Filmindia's review of her work. One fit of laughter in "Akash" sets cost the producer 23 retakes, they say, and 24 the next day when tears flowed like an unruly river. We didn't know that Director Nakshab could affect the girl so badly! If nothing else that man has some emotional poetry on his tongue tip.

That after an extra's role in a picture, coquettish Binoo Brar, Kamini Kaushal's friend and signalwoman, has also dedicated herself to the eternal service of art and declared so at a party punctuated by J. C. Jain of

the Times of India, the man who worries about the future of our film art and of course film stars, with a sincerity that is almost frightening.

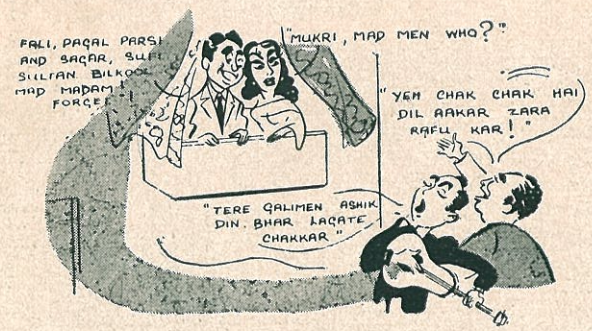

"PRINT MY PHOTO IN YOUR MAG."
"I WILL BUT SHOW ME FIRST THE POSE YOU WANT"
"YES, HE MEETS TOO MANY STARS"
"BINOO ARE YOU REMOVING LICE FROM JAIN'S HEAD ?"

That film actress Suraiya who was in bed with a bad attack of chronic dysentery recently surprised her doctor and stopped the exodus of fleeing neighbours one morning when she suddenly stood in the window kissing Gregory Peck's acknowledgement from Hollywood. It was also a great relief to the Municipality.

"MIRACLE! MAKE PHOTOSTAT COPIES OF THAT LETTER, DOCTOR"
"NOT NECESSARY, DOCTOR! NO DYSENTERY NOW! I RECEIVED GREGORY'S LETTER!"
STOPPED DYSENTERY? BUT THE LETTER IS IN YOUR HAND?

That Chand Usmani, Kardar's new star tremor, likes motion pictures but gets motions when some one draws emotion from her eyes. When old Leela Misra gave her a few tight slaps for a scene in "Bala Jo Jo Re", the girl is reported to have run all over the studio. Kardar should get a copy of Gregory Peck's letter for such emergencies.

That little Nimmi is scoring fast in tall fairy tales in her travels these days the way she told a Colombo journalist that not only had she not thought of marriage but she didn't even have any boy friends. After that you can't blame if everyone from Fali Mistry to Ramanand Sagar commits suicide.


FALI, PAGAL PARSI AND SAGAR, SUFI SILLFAN BILKOOL MAD MADAM! FORCE!
"MUKRI, MAD MEN WHO?"
"YEH CHAK CHAK HAI DIL AAKAR ZARA RAFU KAR!"
"TERE GALIMEN ASHIK DIN BHAR LAGATE CHAKKAR"

That Dilip Kumar, in an interview with a Colombo newspaper man, confessed that: "There are two things

Love is a purple passion and lovers are lords in a world of emotions. There is no Communism in love and sex and Comrade Balraj Sahni proves this by his amorous advances to Nita in "Akash", a purposeful tale produced by K. A. Abbas and directed by Manmohan Sabir for Manmohan Films.

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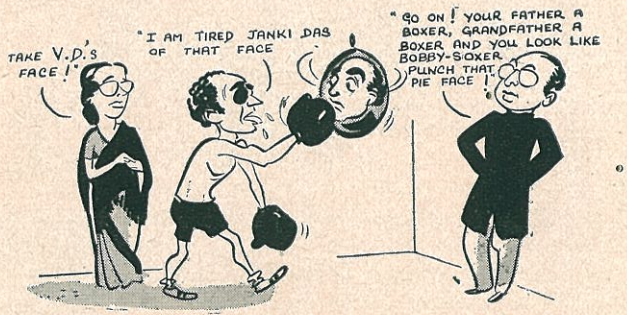
that I can not do—answer letters and keep my hair tidy". What about the third thing: forgetting married women?

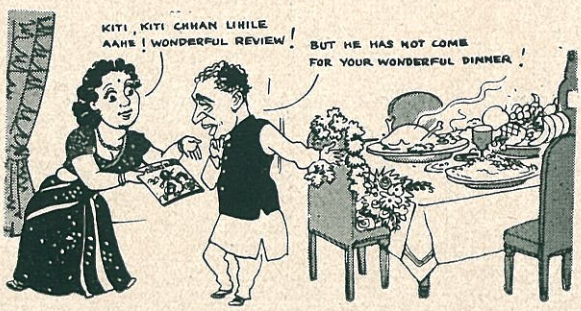
That if Truman has got the Atom Bomb, Comedian Janki Dass has got flattery. He made Ashok Kumar cycle and Kishore Sahu pay for it. Now Ashok Kumar is learning boxing and can not shake hands with man or woman. There is a lot of the ass in that Janki Dass.


TAKE V.P.'s FACE!"
"I AM TIRED JANKI DAS OF THAT FACE
"GO ON! YOUR FATHER A BOXER, GRANDFATHER A BOXER AND YOU LOOK LIKE BOBBY-SOXER PUNCH THAT PIE FACE!"

That Prohibition has driven Begum Para to Calcutta in sheer desperation. Poor girl, she could not find a single producer, from our dry and sober Johnnies in Bombay, to sign on the dotted line. How is a girl with curves and contour to live in this cursed city haunted by that Bully from Bulsar? Let us hope the Bengalis don't send Para to Pakistan back to her father's family of eleven sons and fourteen daughters. Or are they more?

Romance is not such a chilly affair as to rub cheeks and warm the hearts. But Rehman seems to need encouragement from Shyama in "Daao", a love tale produced by G. P. Sippy and directed by Kiran Kumar for G. R. Productions.

That according to V. Shantaram, the oathman of the movies, Editor Patel is once again the best critic in the whole world and as such deserved a dinner with the great director. The invitation was, of course, summarily refused. But that doesn't matter as long as the review of "Parchhain" was good, and of course, correct.



That Chief Minister Morarji Desai, who seems to hate all film people usually, never however misses a chance to meet film actresses. Very recently he felt proud to be photographed with film actress Kamini Kaushal, though he gave a few don'ts to Hubby Sood on looking after an actress wife. Sex seems to make all the difference with this Congress Sadhu.

That Lorraine Stickney, an American girl, found Dilip Kumar "extremely sensitive". Wonder where this Stickney girl touched him! After all he is a boy from Peshawar.

That a boy from Rajasthan called Suraiya a sister and came with a "rakhi" to tie round her wrist. That brought Muharrum into Suraiya's family a month earlier and Suraiya refused to see the cheeky youngster.

"BAHENJI, OPEN THE DOOR"
"I HAD A BETTER BREAK.. EVERY ONE WANTED TO MARRY ME."
"CALLS ME A SISTER AND I AM WANTING TO MARRY !"
MISGUIDED YOUTH ! IT IS AN INSULT!"

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Bible of Wit & Humour
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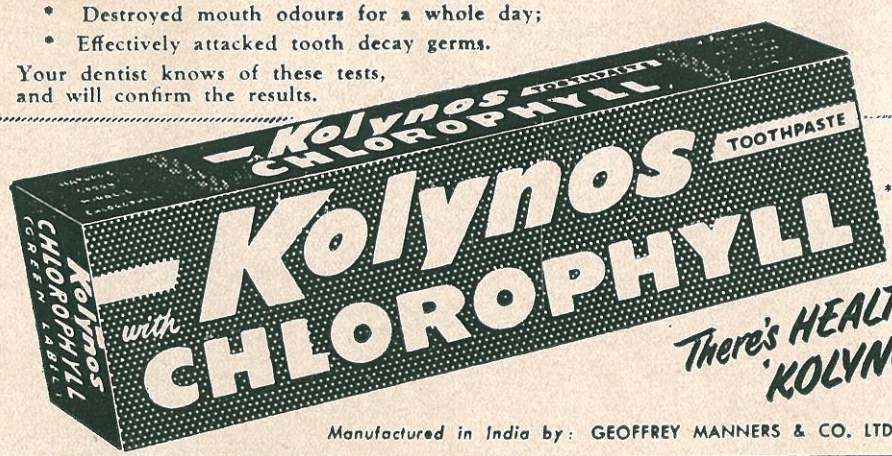

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EDITOR'S MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month — some anxious and several frivolous— it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

Editorial correspondence can be an exciting experience with a woman secretary who takes an intelligent interest in the Editor's reaction, readers' reaction and ofcourse her own and punctuates all dictation with her own suggestions. Miss Henderson, Editor Patel's personal secretary, is so full of ideas and suggestions, many of them too brilliant to be accommodated in normal correspondence, that the Editor has to divert her mind to the next week-end picnic to turn out some letters with his own words.

MISS K. KAMALA (Poona)

Who are fireflies and butterflies of society?

A "butterfly" is a debutante with hope glowing in the front, while a "firefly" is a dame with her reputation burning in the rear.

Is Stalin one man against the whole of West?

Stalin is a new concept against an old conceit. Let us see whether the conflict between the two creates something.

At what age did you first conceive of this wonderful magazine?

When the sperm of imagination fertilized the ova of poverty, "filmindia" was born. That was eighteen years ago when poverty was strong and youthful.

Why is Prithviraj so noisy?

Little knowledge needs noise to be noticed.

Where does love begin and end?

Love begins with a look and ends at the hook.

Do you also stand on your head, sir?

I am not anxious to grow hair like Pandit Nehru.

What does your bank balance tell you?

Now there are bricks and stones in my bank and the account is called "Girnar".

What happens when Raj and Dilip come together?

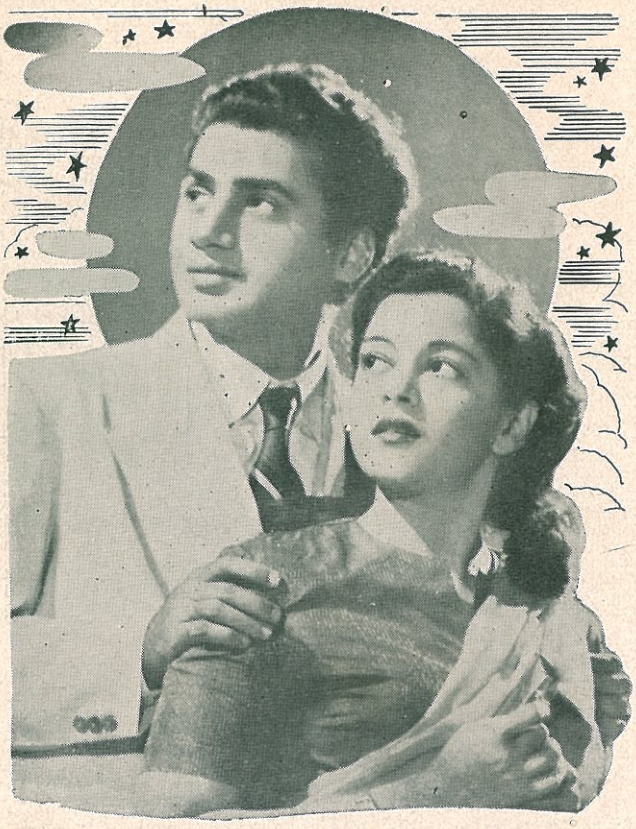
Raj attacks Dilip with love so violently that Dilip prays for a pinch of hatred to save his life. The Kapoors never poison those who can be killed with affection.

What has Sheikh Abdullah taught us?

He has taught us a lot but we cannot repeat the lesson in a secular state.

What do you call that man who doesn't know much but starts teaching others?

Morarji Desai!



When a man enters a woman's heart, she lets him stand at her back—otherwise the world becomes too small for both. Shekhar has won Nalini Jaywant's consent in "Doraha", a love theme produced by Surjit Chhabda and directed by Bal Chhabda for Progressive Pictures.

Orthodox people believe that marriages are made in heaven?

That's right but they are lived in hell.

M. VAMANA RAO (Calcutta)

Have Patil and Morarji fallen out?

"One bush can never hide two thieves", wrote Aristophanes 400 years Before Christ.

K. D. HINGORANI (Bombay)

Any fundamental difference between a nurse and an air hostess?

The nurse captures a lying man, the other one shoots a flying one.

Who is the most dark complexioned girl in the Indian film world?

Suraiya seems to be our fast-to-bleach beauty, her nearest rival being Chandulal Shah.

MRS. T. S. SAMEER (Colombo)

How did David the Jew enjoy his Continental tour?

He lost both money and weight. We know who got the money but he doesn't tell us who got the weight.

N. S. RAJAGOPALAN (Madras)

"When you are in trouble, say Ram and Hanuman will come, and help you", says Rajaji. Any comment?

Gandhiji said Ram and Hanuman lifted him straight to heaven.

B. T. DEVANATHAN (Hyderabad Dn.)

Has Kidwai proved a successful Food Minister?

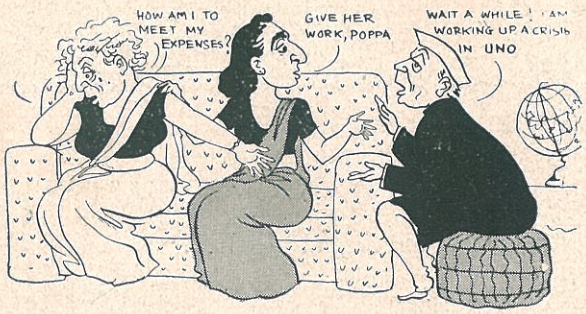
So far he has shown some constructive imagination. But the more success he achieves the greater will be the opposition he will get from provincial Chief Ministers and other Congress leaders. They will try to undo what he does and pull down what he builds. That is Congress politics—a game of thieves quarrelling over power and spoils.

They have bankrupts in America too?

Wherever there are bankers, there are bankrupts. The battle of survival between the two is called democratic capitalism.

How is it that Vijaylakshmi Pandit is still without an assignment?

Have patience, son! The Nehrus always need glory, power and the gratitude of a nation all together. That means a national crisis for a Nehru to rush to the rescue of a nation! The big Nehru is busy creating the necessary crisis now and once it is achieved no one in the world except Vijaylakshmi can save 350 million souls. That is the Nehru technique of politics. After every service, the nation is crushed more under gratitude.



D. N. PATEL (Kalyan)

How can love be measured?

In bed and cradle! The first one takes the measure of its quality while the second one takes a count of its quantity.

KUSUM LATA RANI (Meerut)

How do you like the social affairs of Morarji Desai?

Not at all bad seeing that even busy married women volunteer to do honorary work for him! His recent acquisition as Honorary Parliamentary Secretary to the Chief Minister of Bombay is Shrimati Raje Nirmala Devi Vijaysingh Bhosale. A fairy tale of a princess and a pauper.

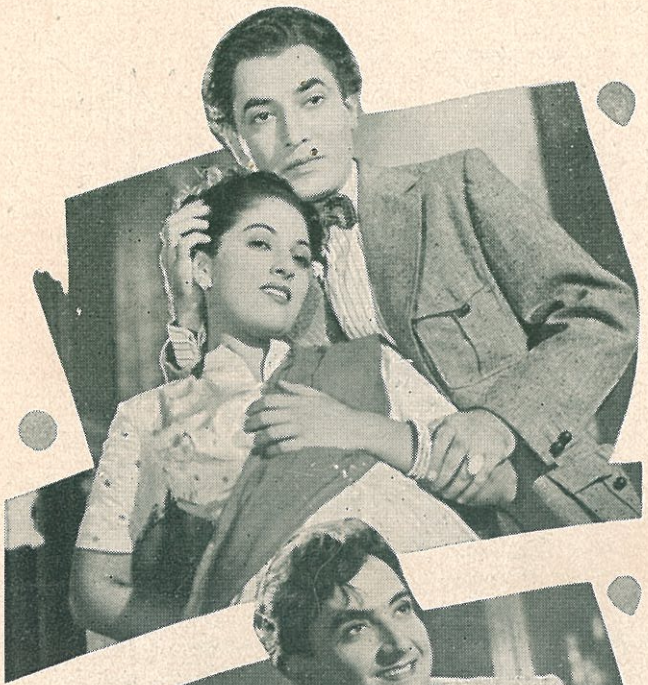
How are sexual experiments performed in India?

India is not a laboratory in sex, it is a regular wholesale factory with the world's largest output. At least in this one item we do not require foreign aid.

Describe an Indian slum?

That is an area of 1,138,814 square miles surrounded by over 3000 miles of sea coast and over 1500 miles of mountains with a few clean spots of well-developed earth—a country called Bharat, ruled by a man called Nehru. It is the largest slum in the world.

By pulling them to their hearts men hope to wake up the sleeping hearts of women. But little do men know that women's hearts are often buried in their beds of desire. Kishore Sahu is learning that lesson from Asha Mathur in "Hamari Duniya" of Hindustan Chitra.



Above: In the world of women it is easier to bell a cat than a cow. While the cow runs away, the cat meets the dog half-way in a mortal combat. Bharat Bhushan doesn't seem to know this when he crosses hearts with Kuldip Kaur in "Hamari Duniya", a Hindustan picture directed by Sushil Sahu.

K. LAKSHMI (Madras)

Is David a good lecturer?

He is good when he talks nonsense. Sense on two feet is not an easy performance.

T. A. RAMANATHAN (Calcutta)

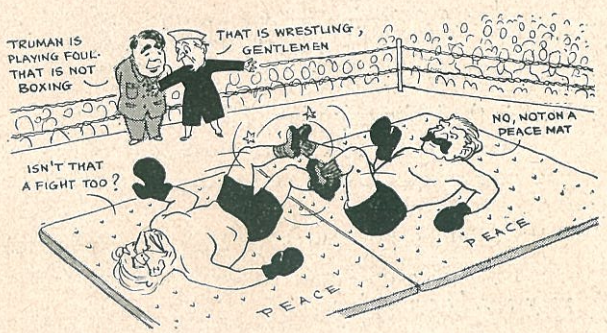
You like Naseem. Does her husband like you?

All husbands like me because I consider married life to be inviolable.

MISS K. KAMALA (Poona)

What part does India play in international politics?

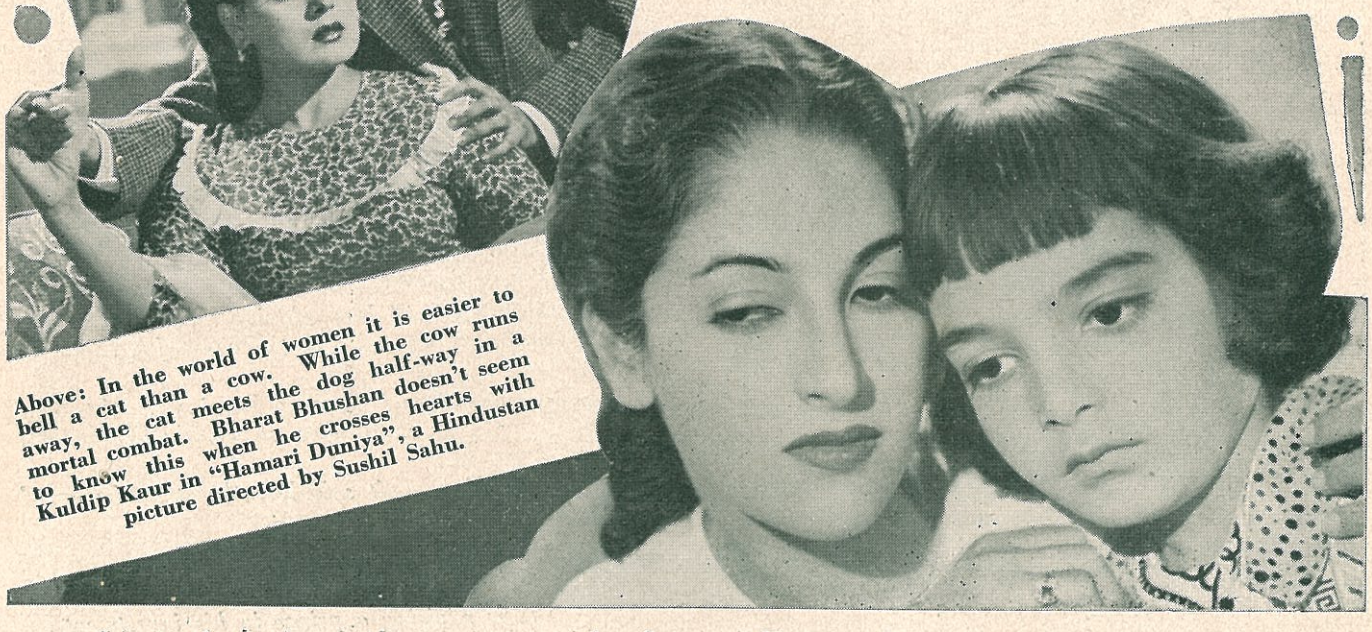
International politics is a boxing match between Russia and America. India can keep only a count of the points scored by both.


TRUMAN IS PLAYING FOUL. THAT IS NOT BOXING
THAT IS WRESTLING, GENTLEMEN
NO, NOT ON A PEACE MAT
ISN'T THAT A FIGHT TOO?
PEACE
PEACE

Do most love marriages end tragically?

Yes, almost all. In the courting stage they burn so much of love as incense, that when the smoke disappears, the deities of love are found with feet of clay.

Below: Children tone down the sharpness of a woman's desire and raise her to the pedestal of worship. Lonely desires become homely dreams with a child in a woman's lap. Watch Asha Mathur with little Naina in "Hamari Duniya", a domestic theme.



MRS. VISALAKSHY RAMANATHAN (Mannargudi)

On 9-2-1950, I purchased a Question Machine paying Rs.4500|-. Do you know what I mean?

That is too much price for a double bed. On the contrary you ought to get damages for losing your name.

M. R. VASWANI (Jalgaon)

Is Usha Kiran a good dancer?

Yes, and exciting too!

K. SUBRAYAN (Madras)

The Government is setting up a D.D.T. factory. For what?

It is a part of their anti-corruption drive.

Why do you prefer only lady secretaries?

They are neat, easy on the eye and not desperately ambitious to find out business secrets.

KUMARI SHEELA MATHUR (Meerut)

Who is the lucky guy whom Madhubala will marry?

Madhubala won't get a chance to marry and the guy who escapes this life-time engagement is indeed lucky.

Tell me how many hearts has Dilip Kumar broken?

Dilip is a dealer in antiques and antiques are very rarely unbroken.

B. L. DHAWAN (Lucknow)

What does the statue of a living leader indicate?

That his funeral will have a poor attendance.

Dodging with hands and looks, she obviously avoids the stare only to attract more attention. Smriti Biswas does it well and looks stunning in "Hamdard", a social story produced by Asha Biswas and directed by S. Bhagat for Variety Productions.

B. R. DATTA (Burla, Orissa)

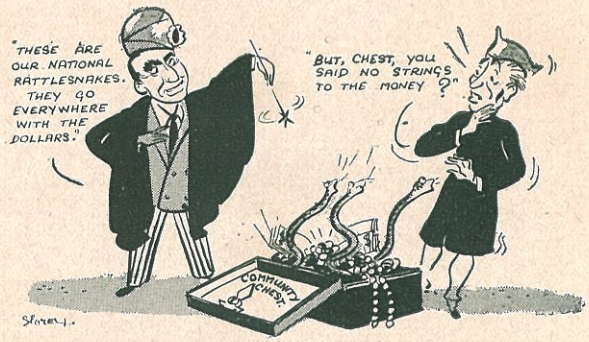
The Muslims of Delhi, Kanpur and Lucknow did not participate in the Independence Day Celebrations. What about the Muslims of Bombay?

Muslims of Bombay celebrated it as a birthday of Morarji Desai.

K. S. CHARI (Nellore)

Who is the best known foreign diplomat in India today?

Chester Bowles, the miracle man with the community chest!


"THESE ARE OUR NATIONAL RATTLESNAKES. THEY GO EVERYWHERE WITH THE DOLLARS."
"BUT, CHEST, YOU SAID NO STRINGS TO THE MONEY ?"
COMMUNITY CHEST

What is glamour to Hedy Lamarr?

She has nothing to hide now. She showed her best at its best.

If you say so, I would like to see Bombay and Baburao?

I am old and Bombay is dead. Don't waste your time unless you want to see the man who killed Bombay.

GERHARD KELLBERG (Munich, Germany)

Is India nowadays still a country with rich Maharajas and Maharanis?

We have a few museum pieces still left but they have been stripped of their pomp and power. They are the last orphans of British imperialism.

P. SUMAN (Bombay)

I am not yet convinced that you answer all questions.

Come and have dinner with me one evening with your friend Miss Butler.

MOHANSINGH S. (Bombay)

Do you endorse the recent trade agreement arrived at by Indian and Pakistani film producers?

That is a conspiracy—not a trade agreement.

What will be the effect of the entry of Japanese films in our film market?

Our films will lose playing time and Kardar will make money. He is the agent for Japanese and Italian films.

Supposing you and Morarji Desai were the only people left on this earth after an atomic destruction, what would you do?

I would commit suicide rather than be bored to death in Morarji's company.

SAIFOO M. SULEMANJEE (Aden)

What is Begum Para doing nowadays?

She is advising a prince in his investments.

Rafi Ahmed Kidwai, our Minister for Original Ideas, disappeared from Delhi on August 28 and is reported to have appeared in Bombay. Rafi is an underground artiste and Morarji Desai is fast realizing it.

R. SOMCHAND (Bombay)

Why does Zafrullah Khan want to resign?

They send him on Islamic missions and when he comes back they call him a kafir. Who can tolerate that?

Is there a dowry system in America?

Yes, it exists among the rich. And the word they use is 'settlement'.

MISS GIRIJA G. SAMBRANI (Dharwar)

You like to blow your own trumpet?

Yes, doing so keeps the lungs clear and warns other travellers of my approach.

S. B. S. MANIAN (Madura)

Rajaji defined industry as a superior kind of hell. Your comment please?

The old man must be permitted a bit of senile nonsense seeing that he is busy with a great experiment.

Why don't you publish the life stories of film stars?

Because the truth about them cannot be told without creating a lot of trouble. And what is the sense in wasting good paper on lies?

H. S. DORASWAMY (Mysore)

Are you leading a planned life?

I plan my work and allow the world to plan my life.

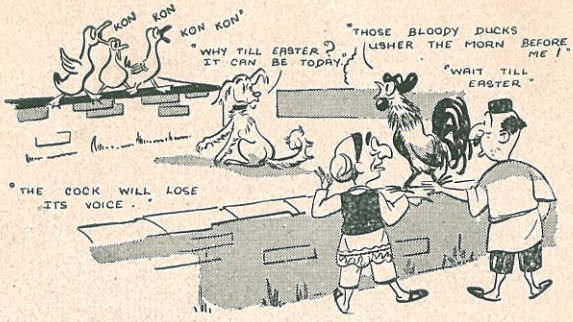
Who is your favourite hero in Indian history?

Samudragupta! Have you heard of him? He was both valiant and wise, a rare combination in a great warrior.

How's life on Pali Hill?

It is a place of strange sounds and strange neighbours. On one side Parsis and ducks live together and the ducks don't give a chance to the proverbial cock to crow or to the Parsis to talk. On another side I have some sick Danes with peeping servants—both allergic to sounds. On still another side, there is an old Parsi couple, probably deaf, as they require nearly a hundred funny-shaped chiming clocks to remind them of the passage of time. In front lives a sour-faced Englishman with a howling Alsatian dog that seems to continuously mourn for all the dear departed ancestors of its owner. And near by is a Roman Catholic Church with a big Bell of Christianity tolling early morning at four calling the butlers and ayahs to prayer. The thick shrubbery around

comes to life in the nights with distillers of illicit liquor busy with their trade. Once in a while Moti talks to the ducks and argues with the Alsatian with no improvement in the behaviour of both. Add to all this the Ghost of Girnar—the woman with the little child—which every one seems to have seen except me, walking through closed doors at midnight and you get a pretty fair picture of life at Pali Hill.


KON KON
KON KON
"WHY TILL EASTER ? IT CAN BE TODAY."
"THOSE BLOODY DUCKS USHER THE MORN BEFORE ME !"
"WAIT TILL EASTER"
"THE COCK WILL LOSE ITS VOICE."

A. M. KHAN (Madras)

Your comment on Egypt's affairs?

It is the beginning of the disappearance of the blue in the purple leaving only red flaming in the field.

Who earns more: K. A. Abbas or Baburao Patel?

Abbas earns much more! Abbas is producing two pictures at a time. He is also a prolific story writer, author, journalist, publisher, propagandist and what not. Income from so many sources must run into lakhs every year.

V. R. SRINIVASAN (Periyakulam)

What will be the result when a boy of 18 marries a woman of 40?

When you buy a new plough for an old field you often get a new crop.

I. S. MATHUR (Bombay)

What is the essential difference in 'Cinecolor', 'Technicolor' and print in 'Technicolor'?

All these are traps to capture 'currency-colour'.

S. M. GOYAL (Ajmer)

Negroes are dark and English people white. If one marries the other what kind of baby can we expect?

It is difficult to mix colours in the crucible of sex. In this Negro-English problem the product can be all white, all black, all brown, black skin, blue eyes or other combinations. And none of them can be planned in advance.

What is the difference between a spinster and a virgin?

One is an old virgin, the other is a young spinster.

MISS G. JANAKI (Poona)

What are ambassadors made of?

Plastics! They have glamour without utility.

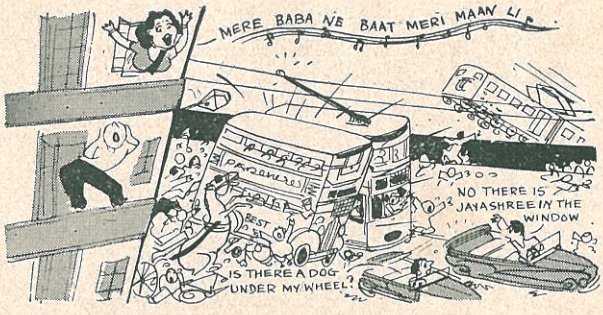
What is the advantage in having an ugly wife?

You enjoy peaceful neighbourhood.

Beautiful nurses heal and cure where expert doctors fail. All the male patients know this but medical science has not yet discovered this secret of healing—a secret which film producers have known all along, these last 40 years. Here is a healthy and attractive nurse, Mohana, making Jeevan's pulse beat faster in "Shole", an unusual screen story produced by Hira Films and directed by B. R. Chopra.

What happens when Jayashree sings?

Trains stop, buses kiss tramcars and motor drivers feel they have run over dogs.



Born yesterday, died today. What do you think of such creatures?

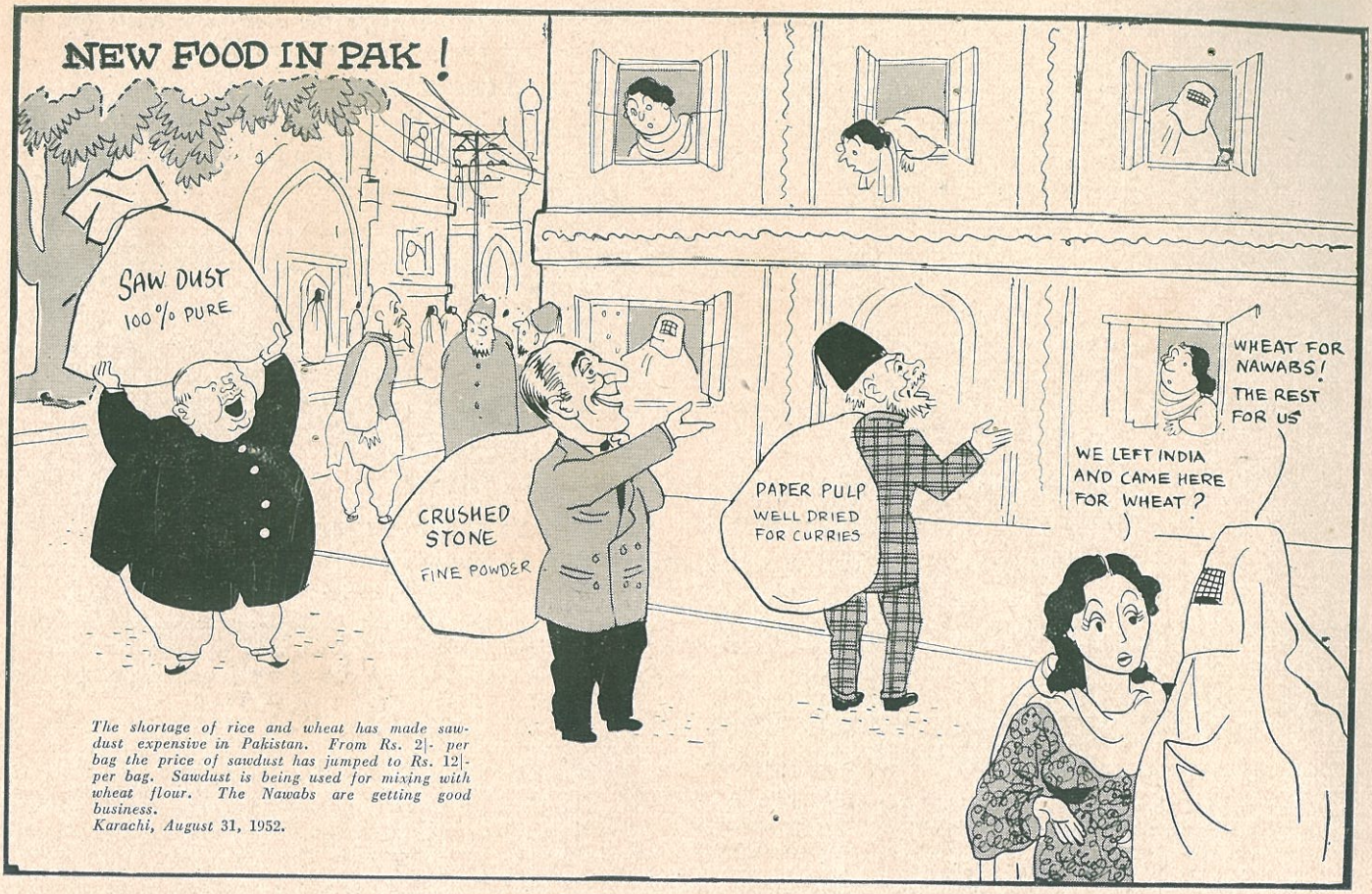
They are better off than those who are born dead—those who travel from one world to another without even opening their eyes.

What happens when man forgets God?

God remembers him and the reckoning begins.

H. L. SETHI (Poona)

You are a great liar, sir. You say that your daughter is rude in speaking. But she spoke so well with me.



The shortage of rice and wheat has made sawdust expensive in Pakistan. From Rs. 2|- per bag the price of sawdust has jumped to Rs. 12|- per bag. Sawdust is being used for mixing with wheat flour. The Nawabs are getting good business.
Karachi, August 31, 1952.

She has her weak moments.

I was struck to find Nehru's photographs in your office and a big painting in your new house. How do you explain?

I love the man but not his ways of ruling.

H. J. L. PAIS (Bombay)

According to Mr. Homi J. H. Talyarkhan a beggar earns Rs. 40|- a day?

Homi Talyarkhan is a good-hearted bluffer. Don't believe him. The last beggar he met was me.

SUMAN MAHIMKER (Bombay)

What is the difference between Nargis and Mrs. Raj Kapoor?

You should know in these days of Prohibition and Permits.

In an article on Acharya Vinoba Bhave in the New York Times Magazine, Robert Trumbull writes: "Holy men walk stark naked in the streets of Delhi without interesting the law". What do you think of this vicious propaganda?

Isn't that the truth? Trumbull wrote what he saw. That is the basic principle of good journalism. Gandhiji also wrote the truth and no one accused him of bad motives when the world press reproduced all his writings.

M. S. AHLUWALIA (Choharpur)

My father wants to meet you?

Intelligence is inherited and unless you improve your questions, I must deny him the pleasure.

SHANTI PAL JAIN (Patiala)

The Indian Cultural Delegation to China returned to India uttering Mao, Mao, Mao. Why?

Do you expect another sound with our country's prize-cat leading the delegation?

RUSI BOMANJI MISTRI (Bombay)

What far-off things do you see from the terrace of your "Girnar"?

I see the endless sea ready to receive the earth if Mother Earth heaves herself and commits suicide. That is at least one place left where all the sins of the world can be drowned without a bubble disturbing the surface. And that is not a small mercy.

Do you grudge the pie that makes a rupee?

No, sir! I still make my rupees by collecting pies.

When ruffled they look like the devil but never miss their aim. With the same precision with which a woman threads a needle, she sets the trap for the male animal and wins the hunt just when the man feels she is losing. Watch Nadira play this ding-dong of love with Dilip Kumar in "Aan", a colour fantasy produced and directed by Mehboob.

N. K. NARAYANA IYER (Singapore)

What do you think of the Kashmir problem?

The Kashmir problem has nothing to do with our mind. It is an affair of our heart because it is a Nehru-Abdullah romance.

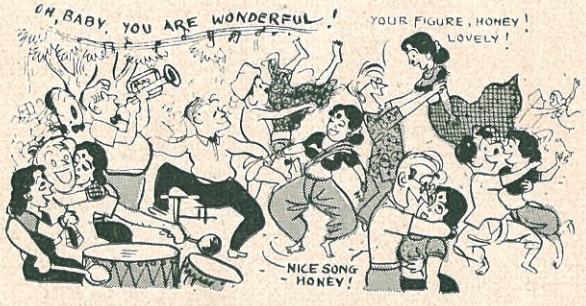
"Jana Gana Mana" is India's national anthem. "Raghu pati Raghava Raja Ram" is—?

That is the dead Indians' anthem sung on their last journey.

P. G. LAKHIANI (Bombay)

What is your opinion about "Community Project"?

That is an American vaccination for Indian villagers. When the virus spreads you will see our village doodle-dandies doing the jazz.



Will India be a prosperous country with foreign aid?

Transfusion helps the sick in a crisis but to live long one needs one's own blood.

BAGH SINGH CHOUDHARY (Jodhpur)

What are these Rotary Clubs meant for?

For checking up bank balances of others at a community lunch.

KRISHNA ANAND (New Delhi)

Why do people from states other than Bombay ask you questions about Morarji?

Filmindia's wide circulation has made Morarji a world figure and people like to seek consolation in the sufferings of others by inquiring about the tyrant

B. M. VASAIKAR (Bombay)

What do you think of the Aarey Milk Colony?

It is a nice idea executed by the buffaloes themselves. The structures they have built are a disgrace to architecture and an insult to the natural environment. The Aarey Colony is as shoddy and short-sighted as the other Congress enterprises.

S. M. VARMA (Jabalpur)

Why has Aruna Asaf Ali become a rolling stone—from one political party to another?

She is a woman who is rolling to reach a lap to rest. She is anxious to be noticed.

V. KUMAR SINHA (Meerut)

Tell me something about Shekhar?

A nice young man, ambitious and enthusiastic! A fine artiste who has no swollen head yet even though he owns a car and a flat on Warden Road. If he stops the head from growing we are going to have a pleasant gentleman plus a versatile artist for a long time.

M. S. GANGAT (Dormerton, S. Africa)

Do you really hate the Muslims?

How stupid! An individual can't hate 250 million people. People incur dislike by their actions and not by their racial or communal labels.

S. S. KAPUR (Poona)

What should a man do if he finds a Morarji in his own home?

Inform the police and remove him to a lunatic asylum.

G. PREM (Bhopal)

Have you any Sindhi friends?

Sindhis are a social and friendly people and it takes me all my wits to avoid their affection.

At the meeting of the A.I.C.C. held at Indore recently, Pandit Nehru was surprised at the crowd of "dumb-shits" collected there.
Indore, September 12, 1952.

ALL INDIA CONGRESS CIRCUS

Some of my Sindhi friends have a bad habit of borrowing whisky which they need for making the soda water more digestible. I don't understand why Sindhis have to drink soda water at all and then complain of gas.

Do you think the Technicolor films to be a profitable proposition?

Technicolor made a lot of money for Hollywood but it will meet its Waterloo in India. Indian producers will soon make the glorious Technicolor look disgusting. And that is also a rare art.

MOHENDRA KUMAR RAIZADA (Lucknow)

Is India a secular state?

That is all it is!

T. SOMASUNDAR RAO (Bellary)

What is extraordinary about the American blood?

Rich in red blood corpuscles without being Communistic!

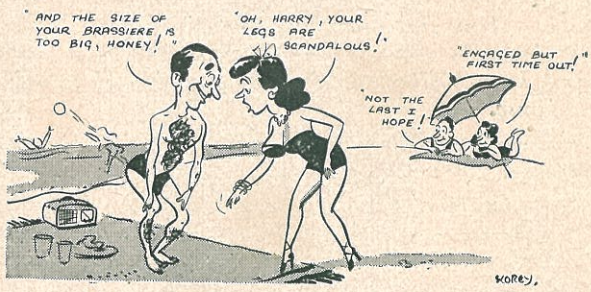
Is winking permitted in the Parliament?

Yes, but the old cockroaches there need Flit.

K. M. ABDUL RAHIM (Kuala Lumpur)

Should an engaged couple be together too much?

Time is the vital factor in all human relationships—time that wears out steel and breaks a mountain into little boulders. I advise a short engagement if marriage is the goal because marriage is a pretty long engagement in itself and one shouldn't tempt time in the preliminary bout. And too much together is another wrong traffic light.


"AND THE SIZE OF YOUR BRASSIERE IS TOO BIG, HONEY!"
"OH, HARRY, YOUR LEGS ARE SCANDALOUS!"
"ENGAGED BUT FIRST TIME OUT!"
"NOT THE LAST I HOPE!"
WOREY.

K. D. HINGORANI (Bombay)

Have you at any time basked in the sunshine of Jawaharlal's affection?

I am not a basking type. I am the radiating type.

What is that which Kidwai has and Munshi lacked?

Kidwai has Nehru's license. Munshi didn't have Nehru's smile even.

Why don't you lead some goodwill mission abroad?

I am busy earning the goodwill of my grocer and other creditors. I consider our national creditors more dangerous than the international ones.

Did she consult some astrologer before she decided to marry you?

I saw her palm and predicted her future husband. She looked up and found the husband.

Why is Prince Ali running after new faces and thus spoiling his future as a religious head of his sect?

Four are religiously allowed. Aly has some scope still.

Don't you think that Hollywood pictures lay too much emphasis on sex and brutality?

Mustn't they justify the Korean war?

Does your wife frequently brag about your growing popularity?

My wife is a dumb angel. Education has paralysed her tongue. Besides, people who work for their living have no time to brag.

MISS USHA PAI (Bombay)

Answering a question in the May '52 issue about Mrs. Vijaylakshmi Pandit leading a Cultural Mission to China again you wrote: "It would be again and again! The next would be another pilgrimage to U. N. O.! She is being groomed for a Cabinet post by the ever-shrewd Nehru". And now after 5 months comes the announcement that Vijaylakshmi will soon be leading a delegation to the U.N.O. Tell us, oh political prophet, what next?

The next big plum will be our Foreign Ministership. Pandit Nehru will soon be indisposed due to severe strain of work. After that who else can take the post but his darling sister—another Nehru? There is method in Nehru's madness over other Nehrus. The Nehrus need glamour plus world press to advertise their patriotic work.

MRS. B. S. KESAVA RAO (Madras)

Suppose people start stoning to death all adulterous woman as in olden days, how many women will escape?

I am not worried about the women but what about the stones? We will run short of stones and I have still to build a compound wall round my house.

They have built a swimming pool in memory of Gandhiji. Isn't it disgraceful?

How else can you get rid of Gandhism? Actually we ought to have hundreds of bleaching baths and dhobi ghats to remove the stains of Gandhism which are giving our nation a bad name.

HORSE BRUSH AND WATER WON'T DO. PUT MORARJI IN THE BLEACHING BATH, PATIL
MORARJI HAS TOO MANY STAINS FOR A TENDER SKIN
TARRING IN THE LAST ELECTIONS

S. M. KUMAR (New Delhi)

Whom do you hate the most in our Parliament?

I love even Gopalan. I am a true Christian.

RAJ A. CHHUGANI (Sangli)

What has Stalin seen in Kashmir?

He discovered a man who wants to be the local Stalin. The rest of the process is hackneyed.

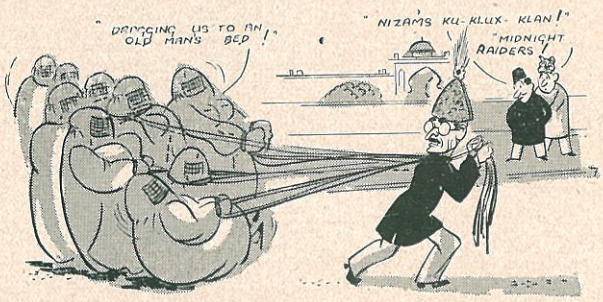
Are you kind to refugees?

Wiping away one tear won't dam up a river of distress. The refugees should be the children of a nation and not wards of individuals.

G. U. KAMAT (Dharwar)

A woman wears the ring or "mangalsutra" to show that she is married. But how can a man show that he is married?

He can take his wife around arm-in-arm. It is however difficult for the Nizam to follow this advice.



Is a human being merely a puppet in the hands of destiny?

Yes! But only in misfortune man realizes this remote control. In success even God takes a subordinate position.

O. PRAKASH DUBEY (Patiala)

The late Liaquat Ali Khan is no more described as

A waiting woman is a good woman even if she waits only to quarrel. The woman who waits for her man to come home with a tired brow builds a home and on such homes has been built our civilization. Bina Rai reflects this mood pretty well in "Gauhar", a social theme produced by P. N. Arora for All India Pictures.

Quaid-e-Millat in the news bulletins of Radio Pakistan. What does this show?

Ingratitude! When the architect is forgotten how do you expect the mason to be remembered?

A. BISWAS (Calcutta)

In J. P.'s blood the doctor found a girl, what will the doctor find in our editor's blood test?

A galaxy of girls! J. P. is a fasting type. He believes in small doses.

D. N. TANDON (New Delhi)

Why these additional Deputy Ministers?

They are Nehru's heirs and Gandhiji's grandheirs.

Congress ministers are saying that the standard of living of the people of the areas in which prohibition has been introduced has gone up. What is the truth?

That is the truth! Every Tom, Dick and Harry being in the distilling trade these days can afford to live better and spend more.

M. VIDYA (Ootacamund)

Isn't it easier to be at war than at peace?

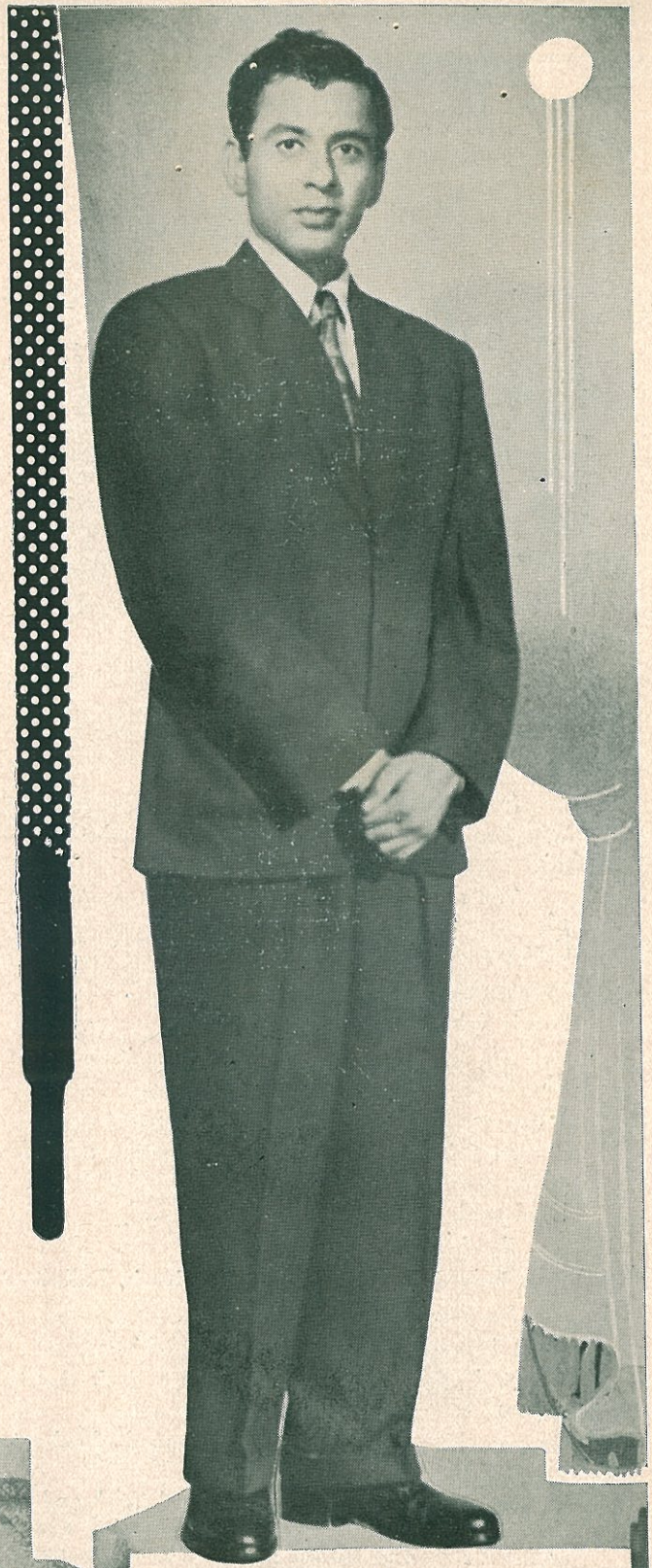
Absolutely! And it is a more creative and progressive occupation for man.

Do men at forty-nine blush?

They flush when caught by their wives.

If the soil refuses to accept the seed?

A passionate romance needs untrimmed nature and a primitive woman. It is in the midst of green groves that a woman looks like a siren calling all men to destruction. Roopmala adds lilt and rhythm to the forest of desire in "Nigah", a passion play produced and directed by Chawla for C. B. Films.



Prim and proper in costume and cosmetic, youth rushes to catch the dawn of romance. The sighs begin when the sweetheart turns away. Nasir Khan is on the threshold of love in "Nigah", a love tale produced and directed by Chawla.

It does sometimes and then the seeds travel to strange lands creating plants and fruits that take their colour and culture from one clime and their mood and emotion from another.

A. V. NARASIMHAN (Hyderabad Dn.)

Is Maulana Azad on a vow of silence?

He is too busy enjoying the bounties of this ancient land.

What does "progressive writer" mean?

That's a man who is broke and wants to arrive quickly the shortest way.

Is Kashmir an "A" or "B" State?

It is A1 State.

Why has the Middle East become the hot-bed of all troubles?

The deserts of the Middle East make the people look up to the heavens and they see only the Crescent and nothing else.

M. S. VISWANATHAN (Poona)

Sushil Sahu is also a director!

All the Sahus are all things—writers, actors, directors, producers and what not.

When are men reminded of God?

In pain and in debt! Debt is the new reminder of the present age.

Hard work is luck, Mr. Patel?

Work is duty, luck is grace!

How long does Maulana hope to live in India?

Maulana is destined to get a state funeral.

What happens when a widow blushes?

She reveals her youth and hope. Isn't that an appeal?

Do you think that Acharya Sahu can do justice to the role of "Hamlet"?

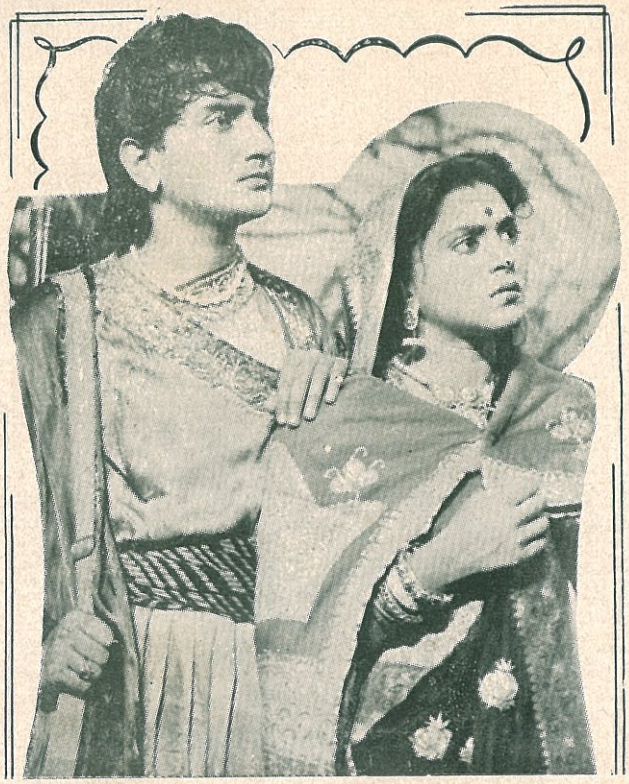
He has the "to be or not to be" look and the dreamy eyes which thought occupies and vacates at intervals. And he has the intelligence to understand the spirit of Shakespeare. All he needs is a heart to spend on the production. A cheap "Hamlet" will fail.

What is your hereditary inheritance?

Brains and blessings! The rest was acquired.

Does our Maulana believe in secularism?

His kitchen is in a secular state.



Since Adam accepted Eve as a companion—and he had no choice—man and woman have always travelled together through ages. In love and hatred and through sun and rain, they have never been separated. And Bharat Bhushan repeats old history when relying on Ranjana in "Anand Math", a revolutionary classic directed by Hemen Gupta for Filmistan Ltd.

What thoughts does the sight of a prostitute provoke in your mind, sir?

That in old age she will run a meat shop where she will sell the flesh of others without even paying the Multi-point Sales Tax to Morarji. And thus do human beings live on other human beings and yet escape being called cannibals.

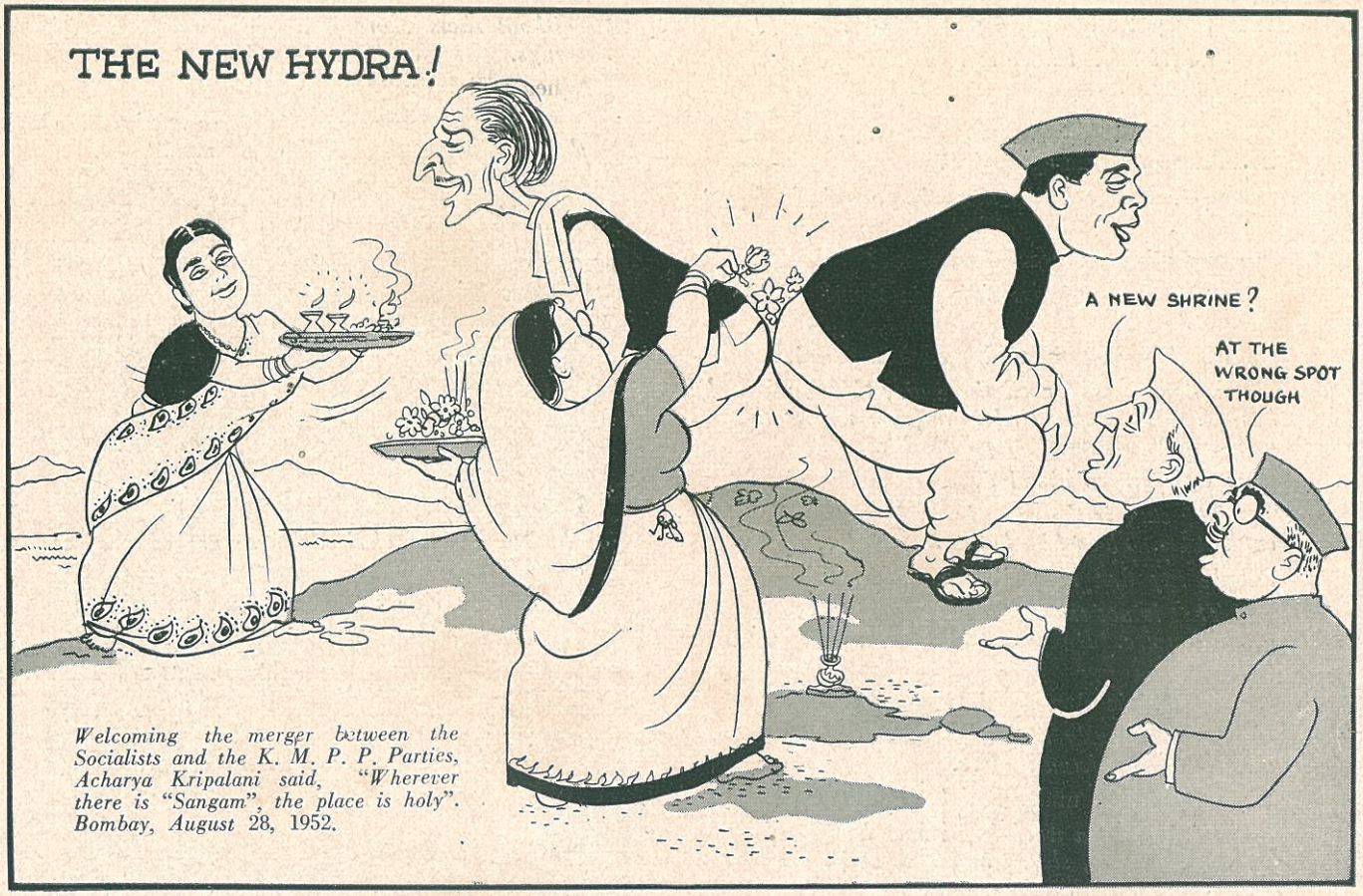
A. N. NARAYANA RAO (Mysore)

It's an absolute necessity of Nehru's nature that he should have somebody to hug occasionally?

He hugs Sheikh Abdullah and squeezes us dry. Let us hope that he hugs a woman sometimes so that we don't have to pay for his pleasure.

Is crime always followed by punishment?

For the crime of partition, the criminals got the thrones and people got the throes.



Welcoming the merger between the Socialists and the K. M. P. P. Parties, Acharya Kripalani said, "Wherever there is "Sangam", the place is holy". Bombay, August 28, 1952.

M. A. BADRUDDIN (Bombay)

Please say something about Madhubala, the Venus of the Indian screen?

Madhu is a beautiful girl, versatile in talent, intelligent in work and a hundred other good qualities. But she is the victim of her over-wise father who plans her future and in doing so spoils her present. If only her father would let the girl pursue her destiny without unnecessary parental interference, Madhubala would be on the top of the ladder within a year. But that will never happen because Attaullah Khan is a blue-eyed Pathan whom no one in the world can teach anything new.

Who is V. P. Sathe?

That is Ahmed Abbas's Hindu half!

Will Dilip Kumar never act with Kamini Kaushal in future?

The pretence of acting together is not so badly needed these days.

S. RAMAMURTI (Poona)

Many talk that India is a great power in Asia. Is it really so?

They mean talking power and not fighting or purchasing power.

Why Nehru likes the Muslims most?

I also like the Muslims most. They make my life interesting. Nehru, probably, has different reasons.

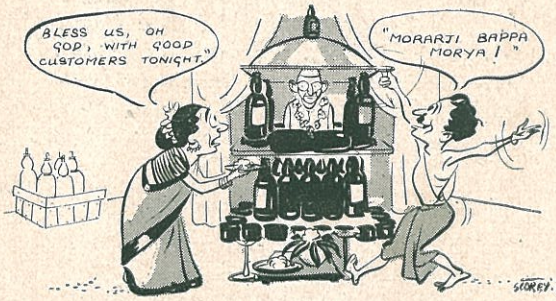
S. C. SIVANANJAPPA (Bhadravati)

What is chastity to women of America?

That is an 'old look' for homely types on farms.

To whom is Morarji a god?

To the bootleggers! They worship him round the calendar without throwing him into the sea like the Ganpati.



D. T. MOTWANI (Poona)

I am blessed with a daughter but what name shall I give to her? She is a beautiful girl too!

Beautiful is she? Well, try one of these ancient names: "Mrigalochana", "Nilanalini", "Madanlilalolata", "Shashilekha", "Bhujalata", "Kusumyashti", "Kambukanthi", "Rajanichhaya", "Lawanyamurti", "Manoharini", "Madalahari", "Alipriya", "Wajrasuchi", "Hemkumbhini", "Pulinakriti", "Nanarupini", "Bhrukutichala", "Bhakti", "Niliraga". If your daughter doesn't deserve one of these names she is not worth naming.

Have you got any Sindhi girl friends?

Girl-friends? I have merely friends even among Sindhi women.

MRS. SNEHAPRABHA VASUDEV (Bombay)

When does a virgin apologize?

After the mistake there is no virgin left to apologize.

Are our ministers' cars fool-proof?

With the ministers riding in them? Perish the thought!

Does Indira Gandhi build castles in the air?

Why does she need these airy things when she has got her father's Red Fort from where the old man sounds his monthly political 'azan'?

How does Negro blood differ from our blood?

The stuff is the same but it is poured in different bottles. The white bottle is popular.

People say that Morarji is a millionaire?

That is not true. But his son will soon become a millionaire. He seems to be a world-beater in insurance.

Can Kashmiris sing martial songs?

They actually do when Indian soldiers march to meet the Pakistan raiders.

What is hidden under Sadoba Patil's cap?

He has got a workshop where he manufactures screws, spanners, sledge hammers and what not.

Are Parsis happy in Pakistan?

No! And they will soon be eliminated.

Isn't Munshi cleverer than Morarji?

How can you compare the swan with a duck?

What is the advantage of having a beautiful nurse?

Beauty is anaesthetic and therefore relieves pain. I insist on having beautiful nurses whenever I fall ill. Pain is the closest presence of God and a hospital must be turned into a beautiful temple to receive Divinity. These damn idiots of doctors, however, turn a hospital into a foul-smelling mortuary and give you a glimpse of death even before it comes.

If Amrit Kaur is kidnapped?

The Government of India will pay the kidnapper a ransom to hold her.

I AM A PRINCESS. NEHRU WILL PAY A KING'S RANSOM FOR ME
TAKE THIS AND KEEP THAT COCKROACH IN YOUR CABINET
WHAT? YOU DON'T WANT YOUR MOTHER?

Is Morarji in debts?

Yes, he is deeply in debt to Kher and Nehru! Without them Morarji would have been with the Dangs.

When will India produce Al Capone?

What else are these Congress ministers? Don't they rob us in an organized manner?

Does Prithviraj like Raj Kapoor?

He has no choice. These are days of selling a product.

Had Pandit Nehru been born a Muslim?

He would not have hurt us so much.

What was the greatest achievement of Mahatma Gandhi?

He inspired Godse to perform the last ceremonial of immortality.

What can we learn from Krishna Menon?

Greed for gold and glamour has often brought women to grief. Here is Zubeida who danced well in "Usha Kiran", a Malwa Production release, but lost her life in an unfortunate aeroplane accident with the late Maharaja of Jodhpur.

Fury adds to the sex-appeal of a woman and makes her a more attractive proposition for a man who likes to handle tough problems. Nimmi gives a fire-fly performance in "Aan", a colour epic produced and directed by Mehboob.

To make hay while the sun shines!

Name one great quality of Nehru?

Dangerous fits of sincerity.

Paying a tribute to Chester Bowles, Sri Prakasa the Governor of Madras said: "I feel Chester Bowles is India's Ambassador in America rather than America's Ambassador in India".

That Yankee has met his match at last. That is the way Sri Prakasa has always handled Nehru and solved his own unemployment problem.

Do you support shouting in Parliament?

An honest representative of 7,50,000 people cannot do anything else if the majority brutes are ever to hear him.

What makes Nehru indispensable in India?

Indians are a polite and hospitable people. Besides they are so damn lazy that they would rather bear the pain of a corn than remove it or change the shoe. No one wants anything too badly in this country.

Have you any respect for Vinoba Bhave?

No! I like State activity not private stunts.

Do you look like P. K. Atre?

Atre looks like a rhinoceros on two legs. I am not that bad.

If you have to tell Morarji Desai that he is honest, how will you do it?

I never tell lies before Morarjibhai.

Is Dr. Kamarappa talking sense these days?

Kumarappa is Vinoba's Gandhian twin which means sense sometimes and nonsense most of the time.

When do you welcome dreams?

Never! Dreams are such liars! Why have lies in your sleep seeing that you have enough of them while awake?

Do you hate crowds?

"Hate" is a very strong word. Don't use it so easily. It is not in my nature to hate anything however much I may dislike a thing. I don't like crowds but how can I hate a crowd of my own people?

What does S. K. Patil possess?

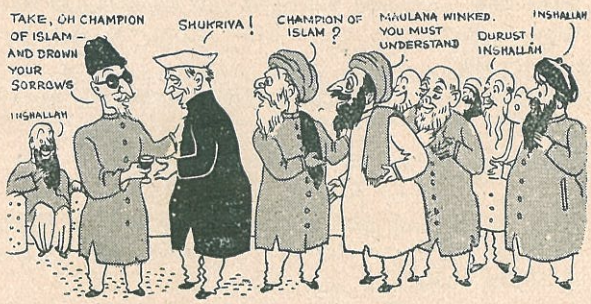
The commonsense to draw a fight if he cannot draw the prize.

Can you give me one good reason against dating?

Don't burn the candle unnecessarily. Save it for a home.

Why can't Maulana Azad wink?

He does and the other Maulanas in Delhi pat their beards immediately.



S. VITTAL RAO (Madras)

Why don't you wear goggles like Rajaji?

My eyes are good and so are my intentions. There is nothing to protect or hide.

MOHANSINGH S. (Bombay)

What have you to say about the U. P. Muslims' recent boycott of the Independence Day celebrations? What will be the climax of their agitation to have separate Muslim zones in India?

Muslims are honest. They never hide their intentions. Congressmen do the Muslims a great injustice by calling them secular. It is no good abusing the Muslims in this manner. All those who fought for Pakistan and shed other people's blood are still in India. These are politically aroused units of our nation and they cannot be kept quiet too long. We will soon have riots and all that goes with them.

R. N. GURUSANI (Bombay)

Have the Americans completely forgiven Japan for Pearl Harbour?

They should after leaving behind two million half-bred children in Japan during their occupation.

BASHAMBAR LAL (New Delhi)

Do drunkards of Delhi sympathize with drunkards of Bombay?

Liquor dealers of Delhi seem to do so the way Bombay is supplied with all its requirements to make Prohibition a success.

Do you hang photographs of film stars in your house?

I can hang the stars when I want to. Why their photographs?

V. V. CHITRASEN (Bombay)

Is "Girnar" your personal property?

No! I am a paying guest. In fact I own no thing and I have no desire to own anything in life.

What opinion do you hold about Kamaladevi Chattopadhyaya?

A sincere old girl boarding with the wrong people!

What type of ambassadors do we need?

We need the type of men Pakistan sends—bold, young and enterprising—and not aged Khers and bearded Pannikars nor vegetarian Mehtas and doubtful Desais.

It is said that Chandulal Shah uses that word "I" too often?

All education in the world is intended to subdue that one letter. A man without education therefore cannot be blamed.

What do wives of I.C.S. officers do in idle hours?

They check up on each other's latest purchases and run up or down the wives of assistant secretaries according to individual likes and dislikes. And all this is not idle work because the future of many a hard-working assistant is often decided by these I. C. S. cats.

Why does Morarji need police escort?

As a popular minister of the people, he is scared of the people.

What do you think of Pakistan's film industry?

Six pictures in five years and all rotten.

If the Himalayas suddenly vanish?

They have already vanished. Only their old reputation is protecting us.

Have you ever seen Morarji with a film actress?

From the jug of wine comes all the gaiety of life and in the cup that cheers can be drowned all the sorrows. But that is denied to us by our Congressmen, though Bhagwan takes a sip from life's eternal fountain of cheer in "Baghdad", a tale of love directed by Nanabhai Bhatt and produced by L. B. Lulla for Falcon Films.

I saw him grinning in Kamini Kaushal's company very recently. But when he sees his police officers with film stars, he transfers them to another station overnight.

What do you admire in Kashmiris?

Their patient cunning in enjoying the best of both the countries!

What if Nehru starts winking?

Delhi women will turn the Parliament into a Connaught Circus.

I DIDN'T WINK, LADIES! I HAVE A RED EYE TODAY
PANDITJI WINKED AT ME
AT YOU, YOU OLD CAT?
PANDITJI CALLED ME!
HE IS NOT THAT BLIND YET

What did we inherit from Sardar Patel?

He left behind Patil, Maniben, Dahyabhai and the Princes—orphans all.

Why can't Pandit Nehru listen?

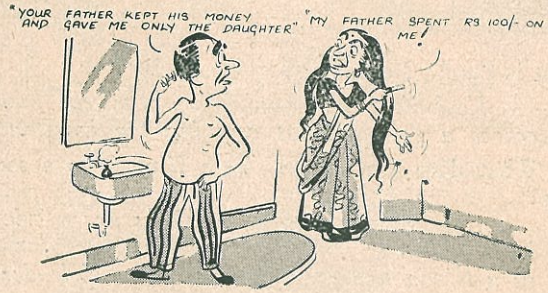
How can a man who talks constantly even hear?

What is Kardar's new worry these days?

A man who makes a lot of money has only one worry—income tax. Kardar has double worry because he makes money in two countries and pays in both the countries.

How does a woman judge her worth?

She adds up the purchases her husband makes in a month and divides the total by 30. From the result she deducts her Family Index figure (that is the amount her father used to spend on her per day) and then arrives at a self-pity figure with which she argues and quarrels with her husband. And with every quarrel her argument improves but her own worth goes down.



Did the Englishmen like Raj?

Everyone likes Raj when you meet first time.

Has any film star died of illicit love?

In the film industry we don't have prohibition in romance and love never becomes illicit. On the other hand some stars suffer due to overindulgence.

What is K. Asif's latest stunt?

A Parsi multimillionaire!

Are you prepared to sacrifice your life for your country?

No! I am prepared to live and work for it. Too many people die for their country to become heroes of political songs but all that sacrifice does not improve the country. It is more difficult to live for one's country than to die for it.

SUBASH J. RELE (Bombay)

What is the latest rumour from Pali Hill?

I have discovered a murderer opposite my house, the servant of an Englishman. He stabbed Moti with a bread knife and almost killed him. God has saved my dog and may God save the criminal's skin and teeth when I find him.

What part luck played in Raj Kapoor's success?

Raj works so hard that even luck looks unnecessary. But without luck there is no success.

Will Maulana Azad become the Prime Minister of India?

Anything can happen in this unfortunate country where 300 million people look guilty to lend innocence to 40 million criminals of yesterday.

Do American girls fear darkness?

Only if they stumble over a physical culturist.

What kind of men do Sindhi girls admire?

With her mind full of designs, a woman is rarely tired but when she gets bored with the monotony of environment she puts up her arms and gives the signal to move. And it is always a travel on the highway of romance. Smriti Biswas, the charming Bengali, seems to be in a hurry in "Hamdard", a social theme produced by Asha Biswas and directed by S. Bhagat for Variety Productions.

They admire non-Sindhis and marry Sindhis.

Are there snakes around your "Girnar"?

No, I have Parsis around.

What do you appreciate in our legislators?

Their divine tolerance in the face of stupid and idiotic ministers.

What happens when a fly sits on Nehru's head?

She becomes a minister like Amrit Kaur.

What is our President's religion?

A man with asthma has no religion. He is in direct contact with God.

What do you think of the people of Bulsar-Chikli?

They are enterprising and seem to believe in experimenting.

Suggest me a place for fishing?

There is a big Sindhi colony on Warden Road. Try your luck if you have a gold fish hook.

What does an average Yankee think of New China?

He thinks China is the homeland of Luise Rainer, the heroine of "Good Earth" and he is very much shocked when he hears that little Jack, neighbour Harry's son, was killed by the Chinese in Korea.

When do you dislike beards?

When Pannikar and Ashok Mehta wear them. One looks a charlatan, the other looks a convict.

Has Krishna Hutheesingh any aim in life?

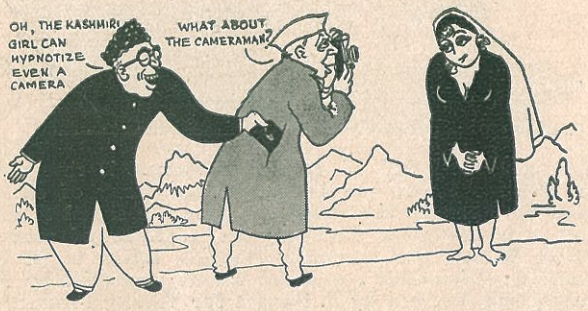
She is too old now to aim at anything and kill.

What do foreigners think of Mehboob?

Foreigners are showing "Aan" in their theatres which means that they think more of Mehboob than they once thought of V. Shantaram.

Which is the favourite game with the Kashmiris?

Relieving visitors!



What will Pandit Nehru ultimately give to India?

He will leave behind two sisters, one daughter two in-laws and a large number of nephews, nieces and grandchildren.

Does Sheikh Abdullah ever consult an astrologer?

He sees Nehru's face. In Nehru's smile is Abdullah's smiling future.

When are old men out of breath?

When they race with young women.

Anglo-Indian girls have such a way of looking at men?

Yes, these girls shoot through their eyes and rarely miss the aim.

What contribution can the Muslims make towards building a strong and prosperous India?

As a well disciplined, politically conscious community, the Indian Muslim can contribute to make this country the envy of the world but, in my opinion, they won't lift even a finger to do so. And forgetting our secular constitution, I won't be surprised if they soon start the old communal game all over again.

Is your new house "Girnar" burglar proof?

Yes, there is nothing in it to steal except books.

Did the Yankees like Suraiya?

Americans love curios.

When does an Anglo-Indian girl turn her back?

When you suggest tea in an Irani restaurant with the Taj staring at her. That is enough to make her mother turn in her grave.

What is Pandit Nehru's expensive luxury?

Kashmir! His holidays cost us hundred crores a year without counting the insults.

What does it mean to be a Hindu in a secular state?

It is not a sin to be a Hindu nor a crime to be in a secular state but to live in a secular state as a Hindu under a communal minded leader like Nehru is a misfortune.

MRS. RAJANI DEVI (Bombay)

Was Jaya Prakash Narayan so impure as to start a purification fast?

He had put on weight and his friends objected.

Why does an Anglo-Indian girl take pride in introducing her husband?

Marriage is a believe-it-or-not event in her life. Besides it is often a short picnic and she likes many people to know about it.

What is the cold problem of the day?

Multi-point Sales Tax! Even S. K. Patil has caught a chill.

What does Vijaylakshmi Pandit expect from her brother Jawaharlal?

The Prime Minister's chair! She is fond of period furniture.

What has Clifford Agarwala done for the film industry?

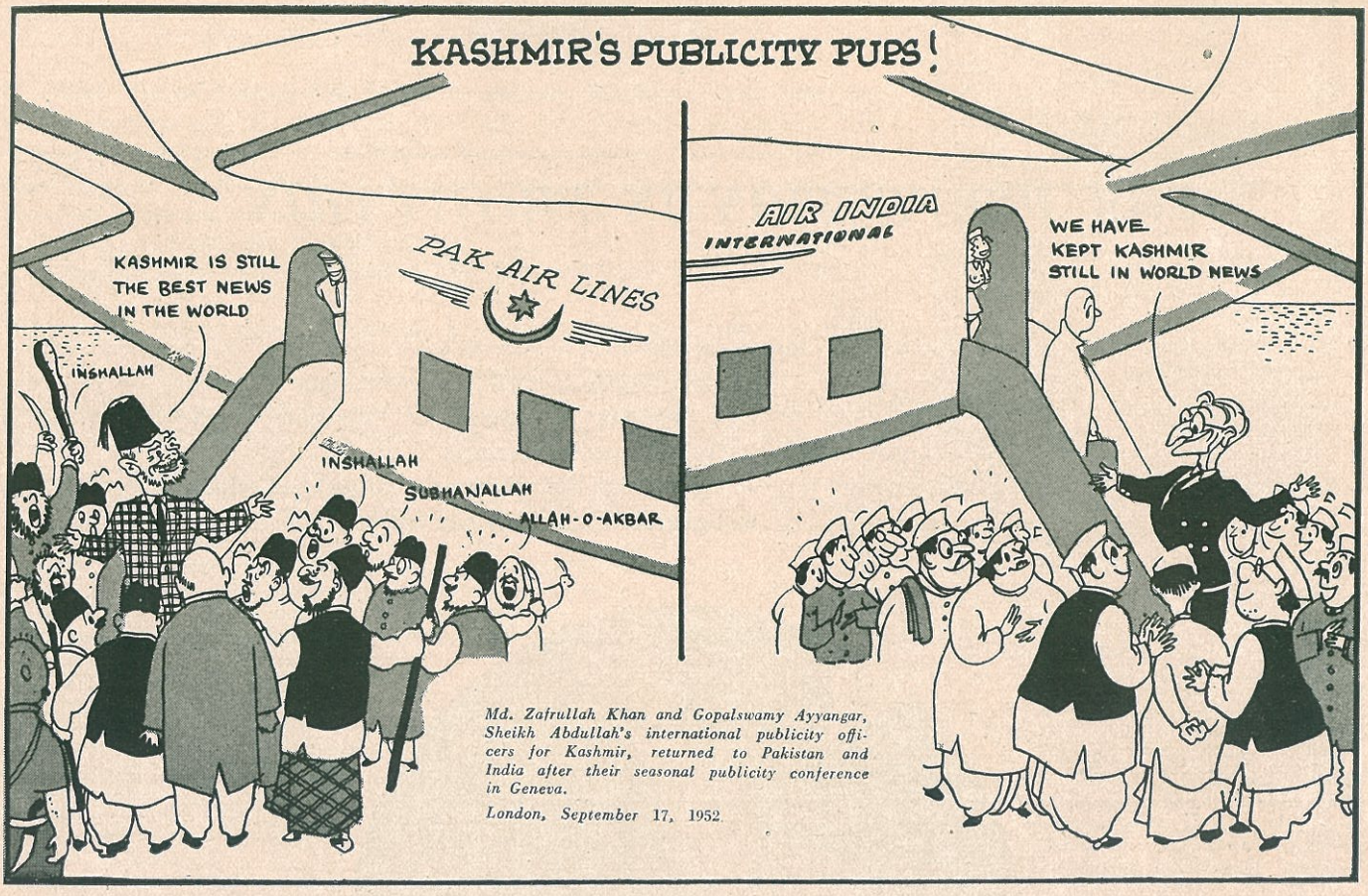
Nothing! He remained neutral.

What is the best way to flatter a woman?

Be her mirror! A woman has never loved anything more in her life.

ROBERT GABRIEL (Kapooka, Australia)

Do you believe in man-made laws?



Md. Zafrullah Khan and Gopalswamy Ayyangar, Sheikh Abdullah's international publicity officers for Kashmir, returned to Pakistan and India after their seasonal publicity conference in Geneva.

London, September 17, 1952.

Not all man-made laws are infallible but some are needed to regulate society. If society is left to the conscience of the individual we shall have a jungle on this earth.

If India is the land of ancient Hindus, what on earth are the Muslims crying for? Can't they live in peace or quit and go where they came from?

According to the Muslim politicians India was a jungle before the Muslims came and Hindus were born only under Muslim patronage. It is difficult to beat this communal distortion of history.

K. K. KHULLAR (New Delhi)

Kindly give me the address of Miss Asha Mathur?

Union Park, Chembur, Bombay. She sends autographed photos to all "filmindia" readers because it was through "filmindia" that she became a star.

K. G. MATHUR (Ghaziabad)

Did Miss Gohar fall in love?

She must be in love to remain single till her early forties.

What about the Karanjia Relief fund?

Rusi Karanjia got relief. That man is always in distress.

Will Nehru commit suicide when he ceases to be the Prime Minister?

The man who loves his mirror is killed by age.

What do you think of a modern lover of New Delhi?

He is the young man who forgot to inherit the manhood of his father.

Was Vijaylakshmi successful in Moscow?

Successful people don't beat a hasty retreat.

What is romance in England?

It is a frozen rabbit which two-legged greyhounds chase in cross-country picnics.

I WON'T CHASE A BONY RABBIT LIKE THAT EVEN TO WIN THE EPSOM DERBY!
RIGHT, POP! ONLY DOGS HAVE CLASS IN THIS COUNTRY."
YE OLD YORKSHIRE

MANU G. BHAGAT (Bombay)

Is Kardar a proud father?

Kardar is too sad to be proud. Kardar wants to have a male punctuation to his female poem of children but he forgets that women can become world beaters these days and daughters are as good as sons if not better. Any father would be proud of Kardar's bunch of little beauties.

NAVIN C. PAREKH (Bombay)

Don't you get tired of seeing the same face at breakfast daily?

I don't see the same face. My wife is an in-

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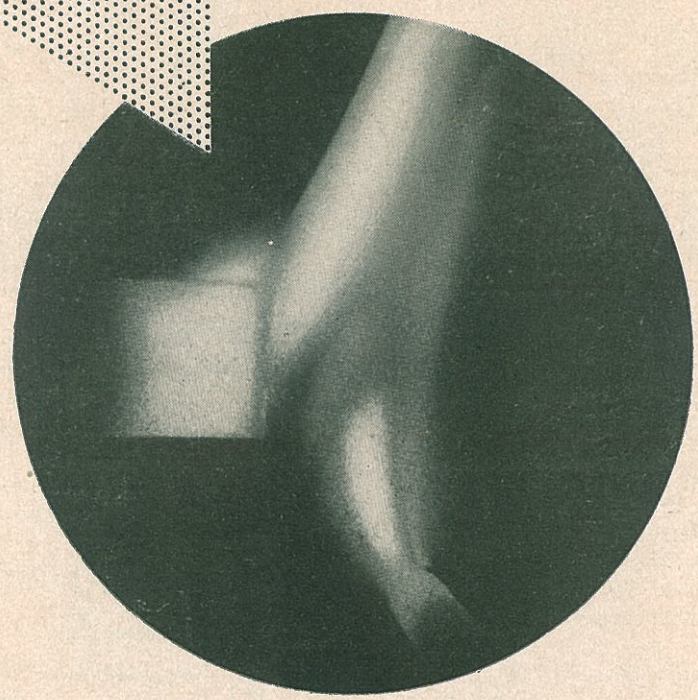

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S. K. Patil—India's Future Prime Minister?

A Woman Killer And Money Lover!

[Mr. Phyruz Canteenwala, Bombay's popular astrologer, finds time this month to delve into the future of Bombay's most colourful personality, Mr. S. K. Patil, the President of the Bombay Pradesh Congress Committee, the right hand man of the late Sardar Vallabhbhai Patel and the hero of a hundred Congress battles of freedom. Patil is a man who is at once liked and disliked by millions and only Mr. Canteenwala can tell you why if you write to him at C 24 Nowroz Baug, Lal Baag, Bombay 12. We don't know why. The Editor.]

"The Moving Finger writes; and having writ,

Moves on; nor all your Piety nor Wit
Shall lure it back to cancel half a Line,
Nor all your Tears wash out a Word of it".

Omar Khayyam.

On the eve of the Hindu new year (Divali) Vikrama Samvat 2009 on October 19, 1952 at 4-12 a.m. (I.S.T.) one may well ask himself, "Whither India?"

With the advent of Independence on August 15, 1947 India today is most unfortunate in the clutches of corrupt administrators whose selfish, perverted and autocratic directives are expressed through the most incompetent governmental machinery reminding us of that famous saying: politics is the last resort of a scoundrel. These square pegs in round holes are the arch enemies who have been stifling the public opinion under the veil of democratic principles of the Republican Constitution of India.

Public opinion, though often distracted, generally has a strong underlying sense of justice. As Lincoln has said: "You can fool some of the people all of the time, and all of the people some of the time, but you cannot fool all of the people all the time". The feeble shirk from opinion, the stupid (Morarjibhai) trample upon it, the wise judge it, the skilful direct it.

Mr. Sadoba Kanoji Patil has eminently upheld the vox populi and starred himself by his illuminating enlightenment which glorifies him as the most skilful leader of the political yoke.

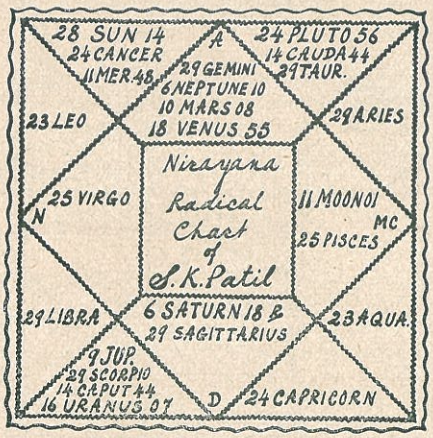
WOMAN KILLER

Mr. Patil was born on August 14, 1900 at 3-42 a.m. (local mean time approximate) in Savantvadi. At the instant of his birth the planets Venus, Mars and Neptune were rising in the sign Gemini in his natal chart. The grand trinity of these planets in the ascendant endow him with an illimitable capacity for ardent emotions, reciprocal love and magnetic appeal due to which he becomes the cynosure of the opposite sex. The "exaltation" of the planets Venus and Mars imbues him with rare dynamism that appeals to the public and he is able to arouse enthusiastic response of the masses in any sphere of action.

Owing to the mutual trines of the Moon and Mercury with Jupiter, Uranus and Caput and the sextile of Sun with Pluto the creative spirit is strong in his nature. He has an instinctive faculty for expressing himself with charm and power. He is the lion in his own cause. His innate strength is most discerning while championing a just cause. He could make a big success where organizing ability is of paramount importance. This aptitude is an invaluable asset while dealing with the public at large. He is intolerant of a disorganized mind. Since he can organize things efficiently, he is often called to contribute his services to a humanitarian cause. Inasmuch as he can express dazzling ideas he can be an inspirational as well as practical worker in an emergency. And as he is gifted with the spirit of a courageous crusader he acts boldly and emerges from experiences much more triumphantly than others.

PASSION FOR MONEY

However, his greatest drawback is his interest in too many things which diverts attention from a gainful pursuit, and



makes him lose the chance of outstanding success in a specialized career. Since the Sun, the ruler of the third mental House, is posited in the second House of finance, he is emotional and overpowered by pecuniary passion. As the Moon influencing money and fame is in malefic aspects with the Sun, Saturn, Mars and Venus he naturally stakes his reputation to the lure of material and carnal appetites at a particular period of life. But, however, the rapt trine of the Moon with Mercury helps sustain a balanced outlook as far as his reputation is concerned.

Nevertheless, owing to the prismatic trine of the Moon and Mercury with conjoined Jupiter—Uranus—Caput he is possessed with economic acumen and is lucky in living a substantial and healthy life.

The benefic position and aspect of the mental planet Mercury tends him to excel

Quick and versatile, it is difficult to beat our Man from Malwan out of the field. He has survived many objections and always lived to score. May he become the Prime Minister!

as an instructor. However, owing to its trine with the mercurial Moon his intelligence thrives on rapid changes. This trait induces him in his capacity to earn through various sources. Besides, the dynamic double trine of Uranus with the Moon and Mercury is the most lucrative sign of financial success through foreign connections. The occupation of the watery sign Scorpio in the natural sixth House of vocation presages good prospects in the business of liquids and metals.

During his fifty-second year (August 14, 1951 to August 13, 1952) Saturn was in opposition to the Sun and Venus in quincunx with the Moon. The malefic vibrations of these planets were responsible for his difference of opinion in party politics and indisposition at times. The heavy influence of the dynamic opposition of the Sun to Saturn had resulted in retarding his progress and deprived him of any chance of a worthy position in the political field. But, however, in the course of the last two months (June 14, 1952 to August 13, 1952) the planet Uranus was in benefic sextile with Jupiter ruling the Houses of occupation, honour, association and public affairs. As a result of this powerful aspect he has ably distinguished himself as the champion of the people's verdict by openly denouncing the Multi-point Sales Tax. Under the democratic spell of Uranus, the ruler of the present Aquarian Age, he has electrified the nation with the fire of individual liberty and stormed against the invalid tax irrespective of consequences.

CHALLENGE TO NEHRU

In the course of his fifty-third year (August 14, 1952 to August 13, 1953) Uranus remains in benefic sextile with Jupiter during the first ten months. The double powerful radiations of these heavy planets invest him with rare dynamism to cope with any vital problems in his daily

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CHANDRA ARTS, SHANTI KUNJ, DADAR, BOMBAY.

Women can manage a lot of business with their tongues but taking decisions is a strain on the mind—a strain that spoils the complexion. This strain is therefore conveniently shifted to the nearest man. Here is an usual event in the office of Filmindia where two women make up their minds to decide and then finally leave it to the man to take a decision. Between Miss Henderson, personal secretary (left) and Mrs. Sushila Rani Patel (right), Editor Baburao Patel is called upon to listen patiently and then speak wisely and finally. And both the women must simultaneously say, "we also thought so", in absolute approval.

walk of life. Owing to the humanitarian and independent instincts of the planets Jupiter and Uranus respectively, he has turned as the veritable sword and shield of the downtrodden. Charged with the vibrant powers of Uranus which dominates his occupational pursuits, he has stood the challenge of the times. By his right initiative at the right time he has eclipsed his contemporary rivals and justified his stand against the dictatorial regime as he himself believes that a little rebellion at times is a cure essential for maintaining the sound health of the government.

During the current year he has good scope to further his activities and prove himself worthy of any foreign portfolio. As both Jupiter and Uranus influence the natural sixth House of Scorpio and as Uranus rules the ninth House of foreign affairs there is every possibility of his being offered a foreign position.

I embolden myself to predict that this stormy petrel of Bombay is bound to gain mass support for his heroic insurrection against the present administration. Certain it is that despite his vicissitudes in the past year, he will, in the near future, revolutionize the entire governmental machine which so long has been a virtual paradise of the autocratic Nehru Raj.

Nevertheless, during his fifty-fourth and fifty-fifth years the planets Pluto and Mars, the rulers of the natural sixth House of occupation, are in malefic sesquiquadrate and quincunx respectively with Uranus. Owing to this adverse formation he will have to overcome Himalayan obstacles in the spheres of vocation and relations in general.

CABINET MINISTER

Nevertheless, his fifty-sixth and fifty-seventh years are very favourable from the vocational viewpoint. During this period he will be at the zenith of his political career holding the rank of Cabinet Minister. He can distinguish himself as a competent home or communication or finance or food minister. But, however, the triple affliction of the fickle Moon with Neptune, Saturn and the Sun at birth will not permit him to adhere to a particular groove for a long time, and as he is the Uranus-Plutonian product he will refuse to serve whenever his independence is at stake.

Astrologically, independence, freedom, unity and scientific imagination are the watchwords of the present Aquarian Age which is ruled by the planet Uranus. Under the Uranian urge of this Era, Mr. Patil, the president of the Bombay Pradesh Congress Committee, is most fortunate in the position of the freedom-loving planets Uranus which dominates the natural sixth House of occupation in his radical chart. In this position, Uranus the father of Saturn, exerts the most potent influence over him in the safeguarding of individual liberty by championing the vox populi.

PRIME MINISTER

During his fifty-eighth year he will complete the Mahadasha of the Sun. The first seven months are indicative of unsteady health. The last five months, however, augur good progress accompanied by opposition at times to his independent political standpoint in the administrative field.

From his fifty-ninth to sixty-eighth years (the remaining period of his political career) he will be under the most beneficent influence of the Mahadasha of the Moon (at the zenith of his radical chart) which influences his honour and position. During his sixtieth year he will become the idol of the masses and earn for himself the unique distinction of the coveted premiership of India.

Under the Uranian banner of true democracy this budding future prime minister of India will march forward vigorously to meet the challenge of his political rivals of the times.

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Dialogue: TEJNATH ZAR

Songs:
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OUR REVIEW

Abbas Stoops To Produce!

"Anhonee", A "Progressive" Stew!

Comrade Khwaja Ahmed Abbas—pink and progressive, peace-pigeon and 'Last-Pager', journalist and novelist, one-act-playwright and screen playwright, short storywriter and public speaker, producer and director, in short a what-not—is the man behind "Anhonee". He has produced the picture, directed it, written its story, written its dialogue and even lent a helping hand in the preparation of the screenplay.

Looking at his qualifications and at the too many pies with his too many fingers in, if we expect him to create a revolution in this inert industry we entertain no fantastic thought. But "Anhonee" is no revolution, no marvel, not even an unusuality. It is an ordinary, good story but not good enough for Abbas. It is the kind of story which even Santoshi could have written in his better moments.

Even in progressive Abbas's picture there is a gun, a piano, a triangle, duets, buffoons and of course a car accident. We had thought Abbas could do without them. But since he could not we don't think he looks much different from the rest who constitute this chaotic industry.

"Anhonee" appears to be a picture with a vengeance. It seems that Raj Kapoor didn't satisfy Abbas the way he presented Abbas's story in "Awara". So Abbas probably wanted to pick up the old case again and show Raj Kapoor how he would have done it. But for all that we don't think Raj Kapoor or for that matter anybody will agree with Abbas that it was worth his while.

His idea is good. It presents an unsolved, typically sad case of our society. But its development lacks vigour, sharpness and purposeful simplicity. And the theme it presents though important, is comparatively less urgent. In fact, the mere fact that such a case was selected by Abbas for presentation makes one question his downright earnestness for the progressive cause. It even makes one wonder if Abbas did not also try to exploit a 'formula' alongside his progressivism by striking a clever compromise.

That is exactly what "Anhonee" is, a clever compromise. While Abbas deserves praise for being progressive within the cinema's own old 'formula', he should shut his mouth next time he thinks of criticizing Indian producers for sticking to drudgery and formulae. He himself hasn't set a very good example in "Anhonee".

Progress in the theme alone is not enough unless it is supported by progress in treatment and presentation. This is where Abbas fails and fails miserably. A socially significant theme has been brought out through hackneyed presentation by Abbas. In fact, the presentation and content are at cross-purposes in this picture. So until he lives up to his theory in practice, Abbas would not be much

They look quite despondent and helpless when they lose the game. But men rarely win when the girl is as charming as Shyama in "Daao", a social theme produced by G. R. Productions and directed by Kiran Kumar.

Vice has a male label and Nargis flirts with the cigarette to prove this in "Anhonee" produced and directed by K. Ahmed Abbas.

It is easier to ride the rainbow of romance cheek to cheek than with heads in different directions. And Rehman knows it to be a pleasant feeling to do so with beautiful Shyama in "Daao" produced by G. P. Sippy and directed by Kiran Kumar for G. R. Productions.

welcome for his enthusiasm in theorizing. A pot cannot call the kettle black.

LAWYER IN LOVE !

Raj is a young lawyer in Lucknow and like every young lawyer is a poor man. Not having paid his house rent for months he receives a notice from the landlord, Thakur Harnam Singh, and decides to see the landlord himself.

But being more concerned about love in his story than social injustice, Abbas sends Raj direct to Harnam Singh's daughter Roop, who, we are told, looks after all her father's business. Though we do not know how many Lucknow Zamindars entrust their business to the care of their daughters we lend Abbas our credulity. Again, though in real life a struggling and hard-up lawyer and a defaulter tenant would have found articulation difficult, Abbas's tenant-hero delivers a spicy and forceful speech in front of Roop concerning the moral and legal lapses of duty on the part of landlords. Raj concludes the speech with the observation that his audience is beautiful.

Leaving Roop in a bad temper Raj proceeds to encounter Harnam Singh himself and delivers the second instalment of his complaint. Thakur Harnam Singh, the Lucknow landlord, feels inexpressibly glad that one of his tenants after not paying the rent for months should walk right into his drawing room and remind him of the duties of a landlord in the presence of his guests. For this peerless performance of a Lucknow-tenant the Lucknow-landlord rewards Raj with an invitation to dinner. Tenants are usually not credited with refusing dinner invitations, so this tenant also arrives to dine, though slightly late, a habit which is nature with the man who plays the role.

In the beginning Roop assumes total indifference towards this guest of her father, but when feeling slighted Raj bangs the piano and rushes to his bicycle, Roop runs after him and requests him for another visit. In his next visit Raj is entrusted with all the legal work of Harnam Singh. This poverty-conscious tenant agrees to play the landlord's tune and begins to send Harnam Singh's other tenants notices of different kinds. Thus between sending notices to tenants threatening them with one or the other dire consequence, Raj and Roop manage to fall in love with each other. Quite lamentable for Abbas's purposeful hero !

Raj and Roop now go to Harnam Singh seeking his consent to their marriage. Harnam Singh promises to do the needful. In the meantime, during the course of his professional work Raj comes across Mohini, a prostitute who sells only her songs. Mohini, who looks exactly like Roop, requests Raj to come to her abode in order to collect his fees. Reluctant, Raj visits his client in the ostracized area of 'Chowk', but disgusted with the atmosphere of a brothel leaves in a hurry and goes to Roop who was awaiting him for dinner.

Explaining his delay Raj reveals where he had been and mentions the name of Champa, the prostitute and her daughter Mohini. He also refers to the uncanny resemblance between Roop and Mohini. This bit of news stirs up some old memories in Harnam Singh who gets shocked and collapses into a sick-bed.

SEEDS AND SOILS

Shortly after, Mohini picks up a paper one day announcing the death of Harnam Singh. On seeing his photograph in the paper Mohini recognises him as the man responsible for her illegitimate birth. She immediately decides to meet the survivors of her deceased father and claim some material compensation for the misery Harnam Singh had pushed her into.

As she prepares to go out, Laddan, a decadent and vicious man and a friend of Harnam Singh's family, provoked by his lust bars her way. Mohini escapes from him but outside on the road meets with the usual car accident and travels to the usual hospital. As usual medical science fails and the hero is summoned and Mohini soon opens her eyes.

On learning about the relationship between Mohini and the deceased Harnam Singh, Raj tries to keep the news away from Roop. But Roop manages to find out the secret and immediately brings Mohini to her home and readily agrees to share all her inheritance with her. Indeed a noble gesture! Though we wonder what Roop would have done if on hearing the story some more bastards had turned up claiming Harnam Singh's parentage.

However, Mohini also decides to fall in love with Raj and now we get the usual cinematic triangle which in unnecessary haste we had presumed Abbas had succeeded in avoiding. Numerous situations are created to emphasize the contrast in the characters of Roop and Mohini, and to define the triangle with Mohini in love with Raj and Raj in love with Roop and Roop wavering between love for Raj and sacrifice for Mohini.

To help clear the self-created muddle Abbas literally drops a solution from above into Roop's hands in the shape of a letter written by Harnam Singh to Roop revealing that actually Roop was the illegitimate child of Champa while Mohini was the legitimate daughter of Harnam Singh. The letter explained that this was the result of Champa having inter-changed the babies in a bid to ensure better future for her daughter when Harnam Singh refused to marry Champa or adopt her daughter — a twist which Ismat Chughtai also made use of in "Sheesha".

Roop feels the impact of the revelation and withdrawing herself from the contest deceives Raj into marrying Mohini. Raj who goes through the marriage thinking that he is marrying Roop discovers the truth only after the marriage. He tries to protest but Roop persuades him to accept the 'fait accompli'. However, the moment Raj comes to know what had made Roop sacrifice her happiness, he rushes to Roop followed by Mohini and in a melodramatic climax Mohini meets a dramatic death.

POOR DIRECTION

There ends Abbas's story of social significance presented through bilateral love in the first half and triangular in the second. The story is progressive insofar as it argues against the theory of hereditism with regard to human character, however circumlocutorily told. But apart from this nuclear idea and the twist of the interchange of Roop and Mohini, the general development of the story is monotonous, tame and vapid. It does not prove

Half-closed! But don't be surprised if they have watched the leopard's movements. Shammi is on guard in "Akash" written and produced by K. A. Abbas.

Does a Communist make a heartless lover? Balraj Sahani answers this question with Nadira's help in "Akash" produced by Manmohan Films.

Abbas guilty of either brilliance or originality.

The screenplay also fails to exploit action or emotion in the story and suffocates its basic idea. The attempt to effect a cunning compromise between the conventional and the experimental ends in favour of the Old Order. But then prosperous 'progressives' can hardly be expected to steer clear of compromises.

Whatever social consciousness there is in the story is limited to idea and dialogue, otherwise the screen presentation seems immune from it. For instance when Raj waxes eloquent about the plight of tenants before Roop there is more frivolity in it than sincerity. Abbas gives another proof of his knowledge of economic conditions when he provides a poor lawyer in Lucknow with a telephone.

As a director Abbas has used his sets and characters as if he was directing a stage show. His direction is mostly average, quite good in some places, stupid in others. Technical direction is quite poor.

Production values are mediocre. Sets are not bad but the director fails to establish their geography. Photography is pretty bad. But the cameraman is learning on right lines. He might do well after a few more expensive experiments. Recording is poor. Songs are good, bad and indifferent and the music is dull and flat. Abbas's dialogue is very good.

From the players, Nargis in the dual role of Mohini and Roop does well but nothing to write home about. She gets a good deal of help from the director who has given her a sharply, though crude, distinctive style of speech as the bad girl and this alone takes a lot of burden off her shoulders in drawing a sharp line between her two roles. She herself relies on exaggeration of manner and gestures to distinguish her bad part. In the role of Roop she is her usual good artiste. This obvious distinction, however, is hardly artistic or even realistic.

Raj Kapoor as the young lawyer gives a good performance in his usual style. From the rest Om Prakash as the villain is not bad though apparently Abbas hadn't much use for others including David, Agha and Badri Prasad.

Naya Sansar's "Anhonee", in short, is not a bad 'progressive' picture but viewed with Khwaja Ahmed Abbas in its background it is a cheap cunning compromise and as such not worthy of the professions of the producer.

ANHONEE

Producers:	**Naya Sansar**
Language:	**Hindustani**
Story & Dialogue:	**K. A. Abbas**
Screenplay:	**Mohsin Abdullah, V. P. Sathe & K. A. Abbas**
Lyrics:	**Shailendra, Santoshi, Sardar Jafri etc.**
Music:	**Roshan**
Photography:	**Ramchandra**
Sound:	**S. M. Dhuri**
Cast:	**Nargis, Raj Kapoor, Om Prakash, Agha, David and Badri Prasad etc.**
Released At:	**Super, Bombay.**
Date of Release:	**15th August 1952.**

Directed By:
K. A. ABBAS.

Aloof in youth, women expect men to approach and burn the incense of emotion at their beauty's altar. Is Sheela Naik in that mood in "Vishwamitra", directed by Baburao Painter for Basvant Productions?

OUR REVIEW

"Dopatta" Brings Pakistan On Film Map!

Fazli's Well Told Story Entertains!

"Dopatta" is the first crying infant of Pakistan's still-born industry. That sounds impossible but it is true. Pakistan doesn't have a film industry yet and "Dopatta" alone can not lend half a dozen convulsive attempts to produce the complexion of an industry.

Pakistan's film leaders, however, nurse a notion that a quota arrangement between India and Pakistan will help them to establish their country's film industry on a sound basis and they forged an agreement to that effect recently as if India had ever refused to take Pakistan's pictures.

All the pictures which Pakistan had produced during the last five years have been shown in India and if all of them failed because they happened to be rotten, no one else but the people who produced these pictures are to be blamed. Only a refusal to take the pictures would have justified a quota arrangement and not a failure in quality or box-office.

Considering the stuff produced by Pakistan so far, "Dopatta" is a fine picture. It has at least a good story well told and without amateurish groping. Producer-director Fazli undoubtedly proves that he knows his job of motion picture production and direction and that he had not wasted his years in India before he finally flew over to Pakistan.

And considering the numerous difficulties which young Fazli had to surmount in technical work and equipment over a period of two and a half years which the picture took, "Dopatta" could be said to be the real beginning of Pakistan's national film industry.

We congratulate Producer Fazli for making this beginning and wish Pakistan's infant industry the best of luck in future, even though the stupid quota proposal will militate against the progress of Pakistan's film industry by killing the qualitative and competitive aspects of motion picture production in Pakistan.

OLD WINE IN NEW BOTTLE

Major Roshan, a young military officer on leave, meets Bulbul a mountain girl, plump and juicy as a giant peach. The girl suffers from some strange disease of the feet which keeps her dancing all the while forgetful of the visible jolts given to her mammary glands which seem to to imitate the mountain in size and shape. All the dancing however fails to reduce Bulbul and she falls in love with Major Roshan and both get married soon. This prescription seems to work as we later see Bulbul quite reduced at places during her married life. Love thus proves a good reducing exercise.

A little son is soon born and Roshan and Bulbul live happily in the house of Roshan's uncle. War breaks out with inserts from old newsreels and Roshan goes to the battlefront after leaving his wife and son in charge of his uncle and aunt.

News comes one day that Roshan was missing. Bulbul refuses to believe that he was killed and with this lamp of faith burning inside she keeps smiling hopefully in the world outside. The little son now falls ill and brings young Dr. Sudhir on the scene. In nursing the child the handsome doctor and the young mother often come close together and are quickly misunderstood by Roshan's aunt, a huge buffalo of a woman.

After the usual scandalizing, Bulbul and her son are thrown out of the house and Bulbul takes shelter in Dr. Sudhir's house and becomes a nurse.

It is time now for Major Roshan to return and he does. But he does not bring back the face he had taken with him. Battle scars have made him an ugly and repulsive man whom even his uncle and aunt do not recognise. He learns from them the scandal about his wife and swears vengeance against Dr. Sudhir.

She may close her eyes and yet not shut off her mind, be it with a lamp of prayer in hand or without. But let us give beautiful Purnima the benefit of doubt in "Sanskar", a domestic story produced and directed by V. M. Vyas.

But when he actually comes face to face with Dr. Sudhir, the young doctor wins over this battle-scarred soldier and Roshan becomes the doctor's compounder without his real identity being known.

Dr. Sudhir has a crazy wife who had seen "Jane Eyre", a Hollywood picture. She becomes jealous of Bulbul and becomes more crazy in jealousy. She pushes down Bulbul's little son from the first floor and rushes the climax. In his delirium the little chap calls for his daddy and keeps quiet only when Roshan holds his hand. Very soon the veil of secrecy is torn and Bulbul and Roshan are united. It ends well.

GOOD DIRECTION

The story is as old as the hills from which Bulbul came to the city or shall we say as old as Hollywood made it? But it is knit well and the screenplay maintains suspense and dramatic tempo pretty cleverly. The dialogue, which is beautiful, adds theme to the sequences pretty effectively even though some of the Punjabi players make a mess of the pronunciation.

Technically, the production is disastrously poor. Though the shots are well composed the camera work is utterly amateurish. The recording is a bad dhobie's job. The sets are cleverly conceived for screen action and reveal a bit of advance brain work by the director. The songs are poor, a couple of tunes being old popular numbers of Nur Jehan. The direction of Fazli in all emotional situations is excellent. The man knows his job. All he wants is good tools. With a balloon shaped heroine like Nur Jehan, an old Punjabi fossil like Ghulam Mahomed, a couple of milk-sops like Ajay Kumar and the young man who plays Dr. Sudhir, a buffalo of a woman to play the aunt, a bad cameraman and a careless recordist no one in the world can produce a better picture than "Dopatta", however good the story material and whatever the skill and experience of the director.

Nur Jehan proves the fact that the picture took two and a half years in making by changing her dimensions at least six times during the picture. She, however, looks pretty when thin. As the recording is bad, it will not be fair to judge the quality of Nur Jehan's singing. At places we hear the old lilt and charm. Her acting performance, however, is generally good and excellent when she meets her ugly husband and tries to find out the secret of his identity. Nur Jehan's make-up needed some sense and technical help.

Ajay Kumar is wooden most of the time and the chap who plays Dr. Sudhir is silly throughout. Ghulam Mahomed knows his job but speaks like a damn Punjabi. You can't teach that man the correct pronunciation and he has become worse since he took up his residence in the paradise of Islam. The buffalo woman remains an eyesore throughout.

In fine, "Dopatta" is a fine beginning to Pakistan's national film industry and after all said and done, it has a story that holds interest for two and a half hours even though it took Fazli two and a half years to produce it.

DOPATTA

Producers:	**Film Asia (Pakistan)**
Language:	**Hindustani**
Story:	**S. Fazli**
Music:	**Feroze Nizami**
Cast:	**Nur Jehan, Ajay Kumar, Ghulam Mahomed etc.**
Released At:	**Lamington, Bombay**
Date of Release:	**5th September 1952**

Directed By:
S. FAZLI

OUR REVIEW

"Sheesha", A Perverse Theme!

Driving Chauffeurs To Crime!

Asian Pictures' "Sheesha" directed by Shahid Lateef and written by his wife Ismat Chughtai is claimed to be a 'shockingly realistic' picture in its publicity. We are not so sure of its 'realism' but it does shock those who expected something more sensible from Chughtai. It is a pity that this writer should have once again slipped down to mediocrity after some brilliance in her last screen story "Buzdil".

Since the whole picture is intended to be just a big argument Chughtai makes an abundant use of hypothesis and hyperbole. The characters and situations are hypothetical—it is highly improbable to find their counterparts in normal life—and to add to the vehemence of the thematic argument plenty of exaggeration has been scattered around. Thus it is more apt to call "Sheesha" a fantastic rather than a 'realistic' picture.

The Lateefs tell us through this picture that a chauffeur is also a human being and that his poverty and station in life should not debar him from falling in love with his employer's daughter. We are grateful to the Lateefs for drawing our attention to the amorous needs of a chauffeur even though they are no pioneers in emphasizing the wall of status which usually crops up between two lovers. History and news offer numerous examples of this economic disparity between lovers, so the Lateefs need not have rubbed in all this once again with such profundity as if they were the only progressives left to present this original poser.

What we would, however, ask the Lateefs is that is it very necessary or essential for the progress of society that chauffeurs should begin to fall in love with their employers' daughters? Or is the first step towards ridding society of inequity to be taken by encouraging chauffeur-mistress romances? We had always thought that this battle had to be fought on the economic front rather than in the amorous arena.

The trouble is that this couple's idea of progress seems to begin and end round the sole problem of man, woman and bed. To this eternal problem of love and sex the Lateefs have given their uncouth attention and tried to make out a case for proletarians which appears absurd, outlandish and far-fetched. They forget that this problem changes its emotional hues with each individual case and though an individual's tale can be plausibly told, to attempt to weave from it a common pattern for society is at once foolish and ridiculous.

PERVERSE NOT PROGRESSIVE

We may accept a particular chauffeur falling in love with his employer's daughter and wishing to marry her but we certainly don't think it will lessen the problems of society if all the chauffeurs in the country generally start flirting with their employers' daughters.

This is exactly the danger hidden in this picture. If a few scores of uncouth and uneducated chauffeurs get some wrong notions into their heads after seeing "Sheesha" and begin to whistle at their female employers and as a consequence lose their jobs along with some bones they have only the Lateefs to thank.

"Sheesha" appears a product of perverse thinking rather than progressive thinking. Progress does not lie in making a rich, educated and cultured girl the victim of an impudent, cheeky and scoundrelly chauffeur's romantic passion. Poverty by itself is neither a virtue nor a quality; it is a social disease, an econo-

mic error and a chronic curse. It is sheer perversion to glorify poverty and its products such as ignorance and illiteracy, vice and wickedness, crime and corruption etc. Progress lies in making the poor conscious of what they are deprived of in life by poverty. And progressive thought concerns itself more with unemployment, living standards, culture and education to the poor than with the denial of cohabitation with the rich. That the Lateefs should have concerned themselves more with the latter is disgusting and shocking. And all this proves that both the husband and the wife think more in bed than out of it.

One day as Zamindar Prakash and his wife stroll in a smoke-ridden place Prakash's wife trips and hurts herself and begins to get labour pains. Prakash carries his wife to a grimy house nearby and hurries to fetch a doctor.

This house was occupied by a poor family and a woman Nathia had just given birth to a female child. She was frightened as her brutish husband had already declared his intention to kill the new arrival if it happened to be a female in addition to his existing row of five daughters.

As Prakash's wife gives birth to a son in that grimy house, Nathia's witch-like mother quietly and conveniently interchanges the male child with Nathia's female child. Multiplied, Prakash and his wife go away to make merry ignorant about the changeling. Nathia's husband also feels elated at the birth of a son in his house but not being able to digest his happiness hastily kicks the bucket.

Prakash's changeling grows into a beautiful, sophisticated daughter, Raje, while their real son grows into a youth, Bahadur, amidst ugly surroundings.

The usual coincidence brings Bahadur to his real parents in search of a job, where he gets appointed as a chauffeur. Bahadur and Raje soon form an acquaintance which begins with normal routine chauffeuring but soon the relation between Bahadur and Raje develops into mutual interest. Raje begins to teach Bahadur letters but he insists on learning life. And this impudent and cheeky Bahadur embarks on a regular flirtation with Raje, forgetful of any duties to the woman who had reared him up to his present size.

Now Raje's affianced suitor arrives on the scene and subjects himself to a shockingly impertinent and impudent treatment at the hands of this Romeoed chauffeur. Raje seems to enjoy this and after beating about the bush for some time Bahadur declares his love to Raje, who acquiesces but fears to lend it accent.

Lachcho, the maid servant in the house who pined for Bahadur carries this news to Prakash who in a fit of rage mercilessly canes Bahadur. Though still defiant Bahadur goes away followed by Lachcho, who pleads with him to drink from her fountain of love. But this poor Bahadur has neither time nor inclination to notice the love and affection of another poor creature. So in another moment of stupid rage in the picture Bahadur pushes Lachcho into a river and to hide from the police he turns his steps to Nathia's hovel, though he could not find time to spare a thought for the same Nathia when he was in his better moments.

Upset by the revelation about Raje and Bahadur, Prakash quickly arranges Raje's marriage to some third person but right in the middle of the ceremony Bahadur manages to reach there and forcibly carries Raje to his house.

Prakash, followed by police, rushes to Nathia's house and on reaching there shoots down Bahadur only to be told a moment later by Nathia that he had shot dead his own son. The argument ends with the real parents of Bahadur sobbing over his dead body and Nathia going into hysterical laughter.

STINKING & DISGUSTING

The picture succeeds to a degree in presenting clearly what the writer has to say. It does not drift or digress much from its perverse point and contains only few stupidities such as the maid servant who not only serves the household but also sings and dances occasionally to entertain the guests and the uncalled for caricature of 'Rajputs' which seems to have become a fad with several Muslim producers these days. But then in a picture where a chauffeur can blissfully flirt with his employer's glamorous daughter and forget his groaning mother, this is comparatively possible.

In this picture how it is said is not so important as what is said. And what is said is stupid and kinky and would have been better left unsaid. The progressive thought neither begins nor ends with chauffeur-employer passion tales and Mr. and Mrs. Lateef could have spared us a glimpse of their 'progressivism' and possibly an account of their own unfulfilled extra-territorial demands in bed. There are a thousand other ills and problems facing society crying for attention and next time Shahid and Ismat would do well to consider these, instead of moaning over the unromantic lot of chauffeurs and unnecessarily and thoughtlessly encouraging misbehaviour and misadventure in an innocent and industrious profession. So long as the 'progressive' outlook of this couple fails to appreciate that the unhappy lot of a tireless and round-the-clock chauffeur could have made a better subject than his unromantic lot, let these people claim and strive for less of 'shocking realism'.

Technically "Sheesha" is an average picture with average sets and average recording though photography falls short of even the average standard. Dialogue is good except when it reveals the same defect as in the story. Lyrics are mediocre, music is dull but the direction is not bad.

Nargis and Sajjan as Raje and Bahadur give pleasant performances. While Amar just doesn't look a dignified father, Achala is not bad. Manju does the usual silly stuff.

There is nothing realistic or progressive or even palatable about "Sheesha" except that it is likely to put some wrong ideas into wrong heads with logical results. And it is a pity that such senseless stuff should have come from an enlightened Urdu pen and passed the test of intelligent censorship. But then the blind censors are not expected to see in the future.

"SHEESHA"

Producers :	**Asian Pictures**
Language :	**Hindustani**
Story & Dialogue :	**Ismat Chughtai**
Songs :	**Shakeel, Umar, Majrooh**
Music :	**Ghulam Mohd.**
Cast :	**Nargis, Sajjan, Amar and Achla etc.**
Released At :	**Minerva, Bombay.**
Date of Release :	**15th August 1952.**

Directed By :
SHAHID LATEEF

Men often deserve what they get. Blind in love, they chase an angel and land a devil and then life becomes a neighbour's entertainment. Jeevan realizes his mistake too late when Manorama shows the cloven foot in "Tarang", a tug of romance directed by I. C. Kapoor and produced by Basudev Sinha for Solar Films.

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OUR REVIEW

★★
★

"Resham", A Murderous Motion Picture!

Censors Have A Narrow Escape!

Jubilee Pictures' "Resham" is the usual rotten egg and inspite of all his hectic hatching Lekh Raj Bhakri could not produce even an ugly duckling from it. Unlike egg-hatching what is required in hatching out a good motion picture is not so much incubative heat in the producer as a little spark in his attic. Unfortunately in the upper storey of most of our producers only an arctic climate prevails.

Thus when with frozen imagination a producer attempts to melt our hearts the results looks something like "Resham". "Resham" is a picture which starts sending out signals of its stupidity from the very beginning. If one were to trace sense in it he would lose his own trace. And if there are some senseless things in the world which yet amuse or interest, this is not even one of them.

Jeevan, his wife Radha, and their daughter Munni wait for something to happen. And it does. Radha reminds her husband of Munni's birthday the next day. Jeevan goes to collect money in order to celebrate the kid's birthday but quickly returns with empty hands. Now Radha goes to borrow something from her neighbours but instead returns with the news that the old villainous Pratap is back in the village and that he even tried to molest Radha.

Jeevan grinds his teeth and goes to teach Pratap a lesson. On reaching Pratap's gambling den he indulges in a safety-first fight and yet manages to get hurt but in the affray Pratap accidentally kills one of his cronies. But as a villain can not be disposed off so soon in a picture, Jeevan is sent to the State guest-house for fourteen years.

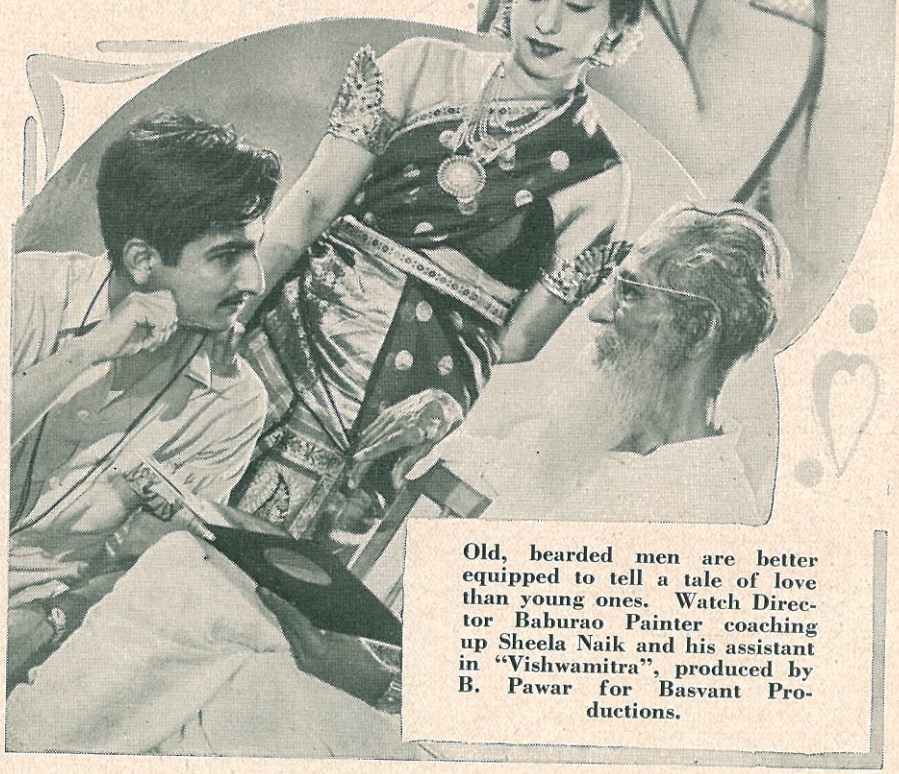
Surviving the first reel Pratap returns to Radha to lend a story to the picture, something being better than nothing. Radha looks at Pratap and shrieks. Pratap looks at Radha and laughs. She says something and he says something. What they say does not matter. Why they say it is because something is better than nothing. After a good deal of speech, shriek, rain, storm, thunder and fire, Pratap snatches Radha's daughter and runs away with the child. Radha runs after him in the rainy night crying and shrieking, finds a ditch in the street and goes to sleep in it.

The next morning all the neighbours who seemed to be sleeping with plugged ears the previous night try to wake up Radha from her muddy bed. Radha however decides to go insane on waking up and starts running about crying for her daughter.

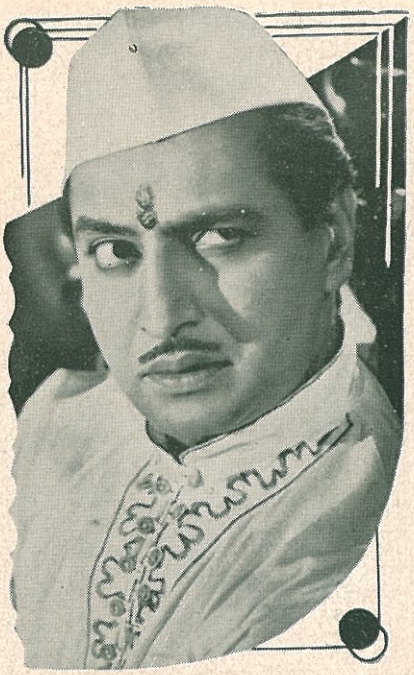
Having driven Jeevan to jail and Radha on the road the picture picks up with Pratap and Munni whom Pratap decides to grow into a dancer with the help of the usual whip. Soon fourteen years are wiped off and little Munni grows into a fleshful girl Resham and sings and dances on Pratap's stage.

Coy and coquettish, a woman's face has more hues than the rainbow. And in each hue there is a purpose and the sole target of the purpose is none else than the poor male. Sheela Naik aims at one in "Vishwamitra", a costume play of Basvant Productions.

Laden with design and desire, eyes —the windows of a woman's soul— open half-way to send out a sleepy invitation to the unwary. Watch Arti's eye-work in "Aasmaan", a hot romance produced and directed by Dalsukh Pancholi.



Old, bearded men are better equipped to tell a tale of love than young ones. Watch Director Baburao Painter coaching up Sheela Naik and his assistant in "Vishwamitra", produced by B. Pawar for Basvant Productions.



Pran can accommodate more villainy in his two eyes than ten persons can do in a score. He burns the screen with hatred in "Sanskar", a social subject produced and directed by V. M. Vyas.

By this time Jeevan comes out of the jail to dry his beard in the fresh air. He goes to his village and finds his house intact and unoccupied even after fourteen years. Evidently time plays no part in this picture except in growing flesh and beards. Jeevan learns from a villager whose beard is whiter and longer than his about the fate of Radha and Munni. He immediately takes a train for Bombay in order to find Pratap and Resham, because according to Indian producers all criminals, future criminals, frustrated persons, jilted lovers, kidnappers etc. ultimately land in Bombay, as if Bombay were the Mecca of such characters. While in the train Jeevan learns from a newspaper that some of his fellow-prisoners who were released along with him had committed a robbery and were wanted by the police. Jeevan is shocked to find his name mentioned among the wanted persons.

SCHOOL FOR CRIME

On arriving at Bombay Jeevan quickly and quietly hires a room in a hotel. As he enters his room he discovers that his room is shared by none other than Gulab, the chief gangster wanted by the police in connection with the robbery. Gulab, who was nursing a bullet wound, asks Jeevan to bring his daughter to the hotel from a certain address. Compelled by Gulab's threats Jeevan goes to the given address and finds that no daughter of Gulab lives there. He then runs into Gulab's gang and betrays that he knows Gulab's whereabouts. Gulab's accomplices badly needed a few moments with him since he had disappeared with the loot. They force Jeevan to reveal to them Gulab's hideout but Jeevan manages to run away from them. In the chase that follows Jeevan comes within an arm's length of his wife Radha and also faces his daughter, Resham who gives him a moment's shelter against the crooks. When he lands at the hotel, he still doesn't succeed in dodging the crooks who kidnap Gulab as he sends Jeevan for a second attempt to find his daughter.

Jeevan comes to the theatre where Resham worked. There he sees Pratap and tries to strangle him. But Pratap saves his neck by sending a girl with him who impersonates as Jeevan's daughter. When on discovering the truth Jeevan visits the theatre for the third time his own daughter Resham gets him arrested. The moment she comes to know that it is her father whom she has sent to the jail, she immediately rushes to him. Now a regular crime wave sweeps the picture with Gulab's accomplices third-degreeing Gulab in order to find out where the loot is hidden. Gulab holds out till Resham arrives with the police and finally all the criminals are killed or arrested. Jeevan is freed. He embraces his daughter and at the right moment the long-lost Radha also walks into the police station to complete the happy ending.

The picture is not only stupid but also boring. In this picture there is travesty of the laws of courts, the laws of nature and the laws of humanity. Whatever sense and sensibility there was in the story, Lekh Raj Bhakri and the fellow who wrote the screeenplay completely chased it out of the picture. Music is mediocre, dialogue too blasted blasty. Lyrics are not bad in their phonetic value but their sense is old and silly. Direction is stupid and amateurish.

Sets look expensive which is very good. Not because they invest the picture with any dignity but because some producers deserve to waste their money. Photography and recording are both poor.

Suraiya changes only dresses in the picture and this is certainly not a very difficult performance. Jairaj, as Jeevan, gives a performance which should be rated as one of the best among the numerous he has given in his long career, Sapru shows how silly he can get sometimes. Achala Sachdev as Radha is not bad.

There is nothing smooth or silky about this untouchable "Resham". It is a sense-killer, an intelligence-killer but not a time-killer. Even its producer should not see the picture again if he is anxious to save his sanity. How the censors survived the picture is a mystery.

RESHAM

Producers :	**Jubilee Pictures**
Language :	**Hindustani**
Story Idea :	**Kuldip Sehgal**
Screenplay :	**Rajindra Shankar**
Dialogue :	**Chander Kant**
Lyrics :	**Prem Dhawan**
Music :	**Hansraj Behl**
Photography :	**Ranjodh Thakar**
Sound :	**J. Saigal**
Cast :	**Suraiya, Jairaj, Sapru and Achala etc.**
Released At :	**Novelty, Bombay.**
Date of Release :	**29th August 1952.**

Directed By :

L. R. BHAKRI

OUR REVIEW

"Apni Izzat", A 24-Carat Stupidity !

Proof Of Idiotic Censorship !

Harish Chandra Pictures' "Apni Izzat" is a 24-carat stupidity. Insulated against intelligence and imagination and well fortified against originality, this picture modestly offers to blow those brains out which have yet survived Indian pictures. The picture is choicely ballasted with banality but that does not strike as unusual or surprising in an industry which has been on this brain-blowing crusade for well over four decades.

What surprised us is the bunch of boobies known as Censors who seem to be doing anything but their job. "Apni Izzat" presents a pick-pocket as one of the important characters in the picture who goes about picking pockets and snatching purses like nobody's business. This man takes an ill-concealed pride in his criminal profession and talks lightly about his means of livelihood and proudly about his dexterity. He never gets into any trouble, he never meets the law and never gets punished right till the end. In fact he looks prosperous and succeeds in overcoming various worldly obstacles in his way when an honest character in the same picture fails. The moral in a few easy lessons to be drawn is that where honesty fails crime succeeds and pays.

This is hardly in keeping with the Censor Code which specifically lays down that a picture shall not be certified for public exhibition "which deals with crime in such a manner as to : extenuate criminal acts; throw the glamour of romance and heroism over criminal characters; enlist the sympathy or admiration of the audience for criminal characters." It is surprising how the Censors could swallow this character. It speaks volumes of the intelligence of our Censors, entrusted with the job of looking after the interests of the public, who found nothing objectionable in this character only because he had a halo of other virtues around his head. Or is it that by some queer conjuring of reflections this bunch of boobies forgot that picking pocket is an offence under section 378 of the Indian Penal Code ?

This jabber of a story which seems to be the product of a mildewed brain is about a woman Radha who is driven out of her home by her husband Mukund after she brings out a useless piper in this over-populated world for her husband, who viewed a woman only from the cow-and-fresh-milk angle.

In desperation she tries to abandon her child as an orphan by committing suicide but ultimately lands up in pick-pocket Sunder's single apartment. This Sunder presumably begins to pick more pockets in order to feed two more mouths entrusted to him. The usual shibboleth of virtuousness (except in the means of livelihood) turns Sunder into a sympathetic character who adopts Radha as his sister and begins to look upon the little brat as his own nephew.

WARDS OF A PICKPOCKET

In the meantime is introduced Bhushan, a poet without publications. This fellow, unsuccessful at selling his poems to a local editor Gopaldas, manages to subject his empty pockets to an operation by Sunder's agile fingers and earns his acquaintance. Sunder, confident of his craft, gives Bhushan a free meal and later takes him home for a good night's rest.

As Radha lays her eyes on the sleeping Bhushan she recognizes her brother in him and runs away from Sunder's house along with her tot. Next morning Bhushan discovers about his sister and he and Sunder both start searching for her. Radha, going through a usual car accident finds a job with a hoyden Ladli.

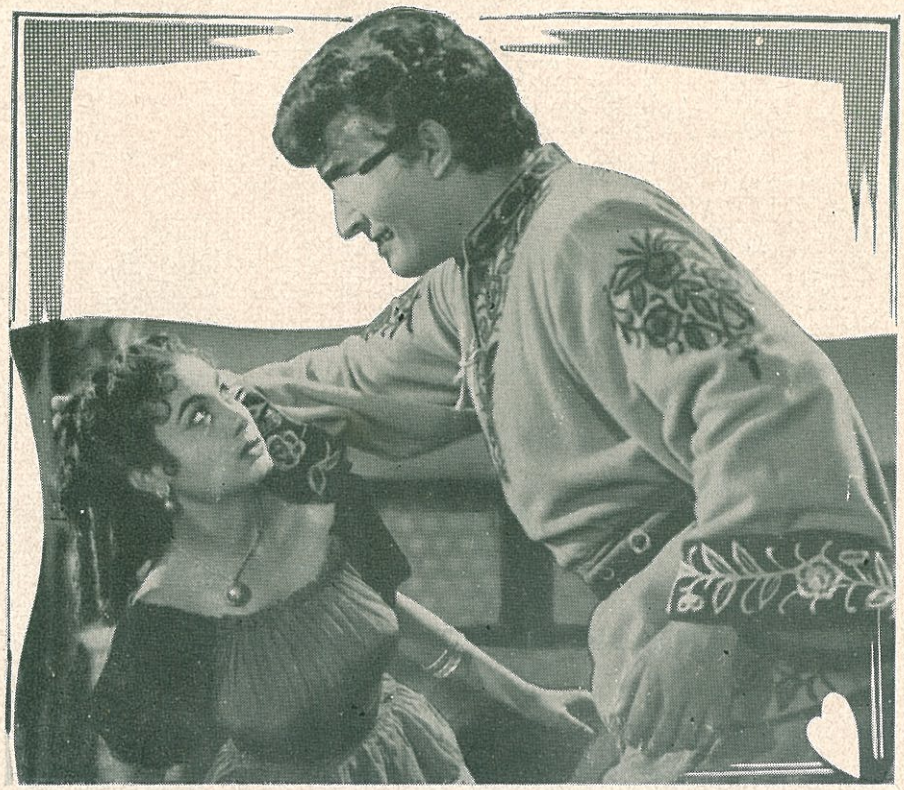
Sunder and Bhushan punctuate their search for Radha with a few visits to the clownish editor Gopaldas where Sunder proves very useful to Bhushan. Soon Bhushan and Maya, the daughter of this Gopaldas, take to sighing and singing love songs. But Gopaldas forces Maya to marry Mukund, our old villain, who had been financing Gopaldas' press.

After some usual stupid stop-gap situations the denouement comes in a scene where all the characters crowd together, guns are whipped out and some long-winded dialogue is spoken till it all ends up with Mukund repenting and accepting Radha back, Bhushan pairing off with Maya and Sunder a happier and wiser pick-pocket.

Singularly stupid and breathlessly boring, the picture is badly photographed and indifferently recorded. Music, direction and all the rest is disastrously poor.

Sulochana Chatterji plays Radha and puts in mediocre work. Munawar Sultana looks insipid both in looks and work. Motilal is wasted on an insultingly small role. Yakub does his usual tricks in a good-cum-goonda character. While Gope makes laboured attempts at being funny Agha provides a much-needed relief with his antics. He is one of the few good comedians we have in this industry. Raj Mehra seems to like his doubtful bass voice so much that he forgets to act. The veteran David has been reduced to an extra.

"Apni Izzat" at best is a stupid and boring picture and the only remarkable thing about it is the opportunity it affords to peep into the brains of the booby-bunch of Censors.



Variety is the spice of sex and man, a polygamous creature, creates vice in pursuit of variety to feed the flames of his passion. Not satisfied with Mohana, Hiralal aims at the unwilling Nimmi in "Danka", a romantic excitement directed by J. P. Advani for Goodwill Pictures.

They open their eyes wide only when life surprises them otherwise these heroines of the bed go about with sleepy eyes. Paro is certainly shocked in "Angaray", a passion play produced and directed by K. B. Lall.

"APNI IZZAT"

Producers : **Harish Chandra Pictures**
Language : **Hindustani**
Story & Dialogue : **Pandit Fani**
Songs : **Pandit Fani, Varma Mallick etc.**
Music : **Hansraj Behl**
Photography : **P. R. Ram Row**
Sound : **B. J. Patel**
Cast : **Munawar Sultana, Motilal, Sulochana Chatterji, Yakub, Gope, David, Agha etc.**
Released At : **Lamington, Bombay.**
Date of Release : **25th July 1952.**
Directed By :
NANABHAI BHATT

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☆ ★ ☆

OUR REVIEW

"Kar Papey?" A Tragic Tale Of Syphilitics!

A Frightening Picture With A Social Purpose!

From the days of Adam, woman has been man's mate and fellow traveller through sun and rain and whenever she looked back, it was always with the instinct to protect her man. So does Nalini Jaywant with Dev Anand in "Rahi", a social theme of Naya Sansar written and directed by K. Ahmed Abbas.

In India where the motion picture industry is constantly suffering from financial convulsions, producers harness the film for mere entertainment to avoid a quick bankruptcy. But those, who realize the true and lofty purpose of the motion picture as a medium that reaches millions, often take a financial risk and lend social purpose to their production activities, deserve to be congratulated for their courage in producing themes which may not always bring the profits home and yet do whatever good they can to society.

Poverty and disease take a huge toll of human life every year. Lung and venereal diseases are perhaps the greatest enemies of humanity to-day. Out of these two, the venereal disease is more dangerous being under a social taboo because of the sense of shame attached to it. Even speaking about it is considered objectionable.

And yet this is one human scourge which needs a lot of blunt and plain speaking if ever humanity is to be rid of it. M. P. Productions have taken this initiative in producing "Kar Papey?", the story of a syphilitic, and we admire their courage and wish them all luck. Copies of this picture ought to be acquired by the government, public bodies and social service institutions and shown free to millions to let fear educate where ignorance hurts.

"Kar Papey?" has a pretty powerful story with a tragedy that cannot miss its mark. The theme has been pretty bluntly discussed and picturized and it all contributes to create an eloquent fear in the mind of the audience. That fear is designed to do good in the long run. And it will.

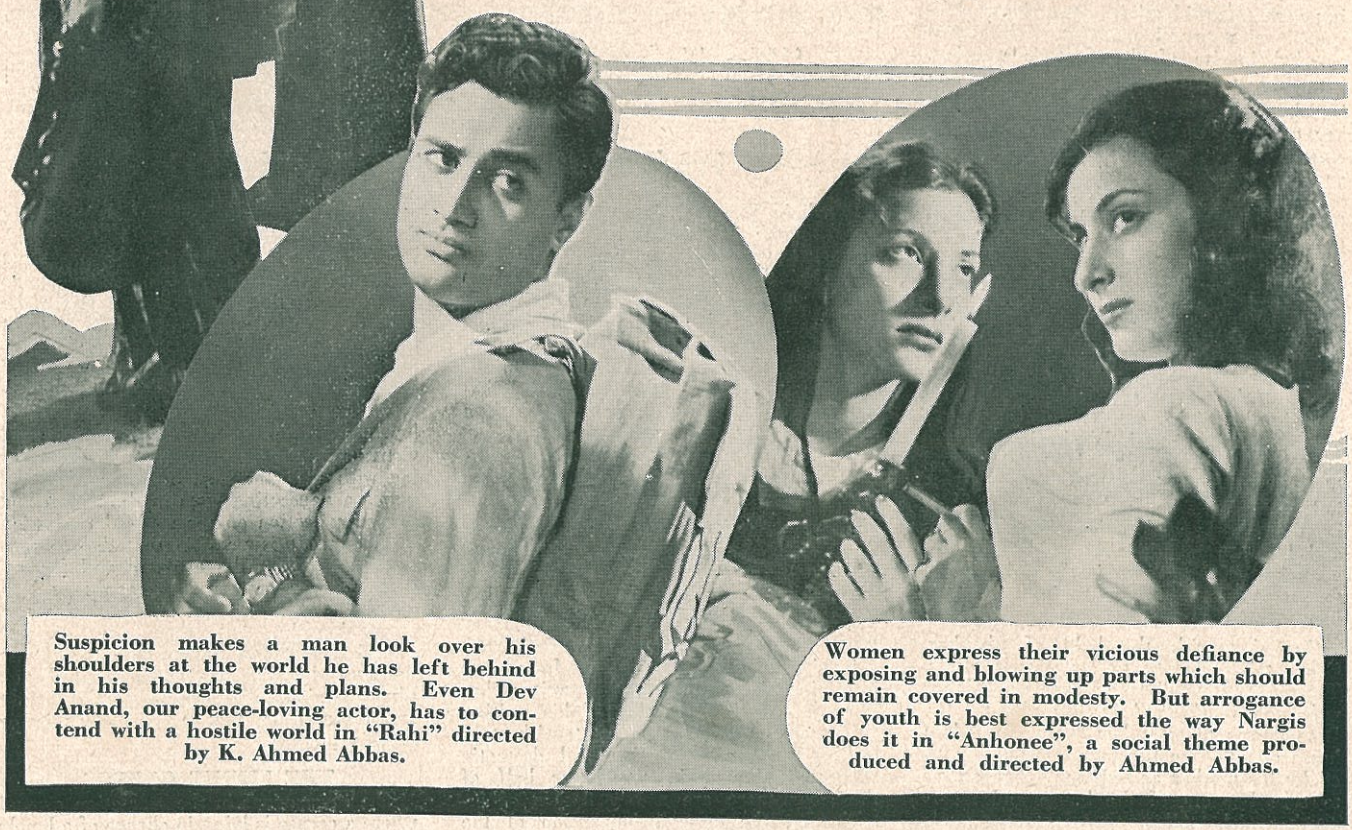
The picture is a straight, unblushing campaign against the deadly scourge of V.D.—a vital and living enemy of the human race. Though the theme is blatant in places, the human drama more than compensates for the propaganda in the story. That is where the skill of the writer Kali Prasad Ghose is revealed. Defects there are but let us forget them because the purpose is great.

WAGES OF SIN!

Young and handsome Ashim drives up in the shadows of the night to the clinic of Dr. Bose and there learns that he is suffering from that dreadful disease, Syphilis. In shame the youth confesses his life of wine and women in night clubs.

The doctor agrees to treat Ashim and guarantees a complete cure provided the boy undergoes a lengthy treatment of three years and follows all instructions strictly. He is advised to give up night clubs, wine and women. This upsets Ashim but finding no other alternative he agrees to follow the doctor's advice.

After three months, when the outward symptoms of the disease disappear, Ashim's



Suspicion makes a man look over his shoulders at the world he has left behind in his thoughts and plans. Even Dev Anand, our peace-loving actor, has to contend with a hostile world in "Rahi" directed by K. Ahmed Abbas.

Women express their vicious defiance by exposing and blowing up parts which should remain covered in modesty. But arrogance of youth is best expressed the way Nargis does it in "Anhonee", a social theme produced and directed by Ahmed Abbas.

Desire gives a hunger which makes a woman a supplicant. Pride yields place to entreaty and there begins the tragic story of a man's woe. Asha Mathur thrills the screen in "Dhuaan", a social theme produced and directed by Roshanlal Malhotra.

friends tease him by saying that he would be ruined if he allowed himself to be exploited by a greedy doctor. Ashim visits the night clubs again though taking care to avoid all its attractions. Disgusted with sexual restraint, Ashim gets married inspite of the doctor's warning.

Beauty, his bride is a charming and healthy girl. He finds a new heaven in her company and begins to love her immensely. But tragedy begins after five years of love and happiness. Some telltale pock-marks appear on Beauty's beautiful body but Ashim overlooks the symptom. The disease gradually spreads all over her body and finally she becomes a victim to her husband's folly. Every pregnancy ends in a miscarriage. Her body is soon covered with sores and her health and charm vanish. In that state she gives birth to a sickly and diseased child. Ashim now avoids her and starts spending his nights out. Her mother-in-law and a widowed sister-in-law begin to harass and torture her. She is taunted and blamed for everything. Her younger sister-in-law, Geeta—who is the pampered child in the family and enjoys all freedoms and has a romantic affair with Shankar, a student of Dr. Bose—is the only person to sympathize with Beauty in her sufferings.

One day with the help of Shankar, Geeta takes Beauty to Dr. Bose's clinic. The doctor immediately recognises Ashim's wife and is shocked at her plight. Dr. Bose agrees to treat her but when Ashim hears about it he becomes furious. Goaded by his mother and sister, Ashim agrees to turn her out of the house and marry another girl. All arrangements are made for the wedding. Beauty tries to prevent Ashim from marrying again and ruining another innocent life but all her pleadings go in vain.

On the night of Ashim's second marriage, his child dies but without noticing the tragedy, Ashim steps forward to the marriage altar when Beauty, who has now lost all her mental balance, rushes with a gun and kills Ashim.

PENICILLIN — THE HOPE !

After this incident it is impossible for Geeta to stay in that house. She leaves home and seeks shelter in Shankar's house and requests him to marry her. With the help of Shankar's maternal uncle and aunt all arrangements are made for the wedding but on the eve of the marriage some marks are seen on Geeta's body. She suspects that she has contacted the dreadful disease and requests them to stop the marriage. Shankar does not listen to any excuses but Geeta is determined not to marry. Finally they approach Dr. Bose who agrees to permit them to marry on condition that they will stay separate and not consummate their marriage till such time as Geeta is not completely cured. He assures them that with the latest Penicillin treatment she can be cured within a short time and on their agreeing he gives his consent to their marriage and blesses them.

Manju De attracts attention as Beauty and her realistic performance adds to her popularity as an artiste of great histrionic ability. She easily gives the top performance and lends rare eloquence to the tragedy of the theme by her great emotional work. Chhabi Biswas convinces as the sympathetic doctor. Ashit Baran, in the role of Ashim looks the timid and unfortunate character. Gitasree and Uttam Kumar do good supporting roles. Renuka Rai, as the widowed sister, and Aparna, as the mother of the hero, score well in their respective parts.

Production values are good and maintain the usual standard of M. P. Productions. The songs, however, have not been properly recorded. The only disappointing feature in this picture is its music which somehow has not been able to keep pace with the story.

Though "Kar Papey?" is labelled "Adults Only" by the Censors, it is a picture which should be shown to all children over fourteen. Because at this age imagination assumes the complexion of sex and the grown-up minors begin research and experiment. It is better to warn them and prevent the trouble rather than let them get hurt and cure them afterwards. "Kar Papey?" is worth seeing by every one.

"KAR PAPEY?"

Producers :	**M. P. Productions Ltd.**
Language :	**Bengali**
Story :	**K. P. Ghose**
Music :	**Anupam Ghatak**
Photography :	**Bejoy Ghose**
Recording :	**Jatin Dutt**
Cast :	**Manju De, Ashit Baran, Chhabi Biswas, Uttam Kumar & Others.**
Released at :	**Uttara.**
Date of Release :	**15th August, 1952.**

Directed By :
KALI PRASAD GHOSE

OUR REVIEW

"Ka Tabo Kanta" Digs Up Bhowal Sanyasi Case ?

Producers Take Serious Legal Risk!

Bandhab Pictures' latest offering "Ka Tabo Kanta" in Bengali is based on the strange experience of a person supposed to have been dead long ago, who returns to his near and dear ones to forgive his sinning wife and find new fuel for his love-starved soul only to be turned out. This dramatic content unfailingly reminds one of the famous and sensational "Bhowal Sanyasi Case" which created such a stir throughout the country.

Though the producers have tried to protect themselves by a preamble that their story was purely imaginary and any resemblance of its events and characters with those in life purely unintentional, yet this thin veneer of words hardly hides the distinctive incidents in the true life story of the Bhowal Rajkumar—incidents which find their parallels in the picture.

Inspite of the inspiration from real life Vinayak, the screenplay writer, has given a very poor display of his writing ability and turned out an amateurish story lacking suspense, sensation and dramatic balance. Though in the latter half of the story there are a few flashes of intelligence, the over-all impression of the screenplay is still very poor and insipid.

Bidhayak Bhattacharjee's unintelligent and unimaginative direction leaves us cold. His entire approach is wrong and that makes the story dull and insipid. The tempo is so slow that it bores one stiff. The flash-back technique is too crude and not in keeping with the modern vogue in motion picture art. There is a crowd of characters without much to do. Even the principal characters are not logically developed. The way in which a cultured and virtuous married woman is shown romancing with a doctor smacks of vulgarity and leaves a nauseating taste in the mouth and a poor reflection on the medical profession in Bengal. It is possible that due to constant neglect by the husband and frustration in love, a married woman may lean on the first man offering sympathy and companionship, but then the director should have taken proper care to prepare the ground for such a situation. Bidhayak Bhattacharjee's dialogue is usually bright and forceful but that too is sadly missing in this picture.

THE LIVING CORPSE

The story opens in the cremation ground where a corpse is lying in charge of a lonely person, the others having gone to fetch

More havoc is wrought by a young woman's smile than by a sudden volcanic eruption. The smile of a beautiful woman throws up the male heart miles into the air only to fall in a thousand pieces at her feet. Watch Shyama do this volcanic trick in "Nishan Danka", a thrill-a-minute story directed by Jayant Desai for Vikas Productions.

wood. Suddenly the person left in charge hears a groaning sound coming from the corpse and he runs away from the place out of fright. A Sadhu who chances to pass that way hears the groans and finding signs of life in the dead person nurses him to life and by his yogic powers makes him completely forget his past. He names him Bhikandas.

For twelve long years Sadhu Bhikandas does penance in the Himalayas and then returns to the plains and civilization. While walking along the city streets with its usual life and bustle, he tries to remember his own past by the yogic powers which he has now acquired. Past events come slowly back to him and he sees a charming face appearing before his mind's eye.

He remembers a car stopping before the gate of a big mansion due to shortage of water in the radiator. The driver, a handsome youth, gets down and requests the servants of the house to fetch him some water. While waiting he suddenly sees a young and beautiful maiden looking at him from the balcony. On inquiry he learns from the servants that her name is Dipa and she is the daughter of the Zamindar of Rukumpore. The youth is Rabindra, the Raja of Manasgarh, a small state.

Immediately on return to the state, a marriage proposal for Dipa comes from the young Raja and her father who could not refuse this unexpected luck readily agrees and the marriage is performed on a grand scale in due course. But on the wedding night, Dipa gets the first shock of her life when her husband arrives in the early hours of the morning dead drunk after having spent the night with another woman. The husband is a licentious libertine.

Her dream of happiness shattered and her mind and nerves shocked, Dipa falls seriously ill. Dr. Ajit, a childhood friend of Rabindra, is called to treat Dipa. Ajit discovering the real cause of Dipa's illness, under the excuse of treating her, starts wooing her hungry heart. An objectionable behaviour for a doctor! His sympathy gradually turns into adoration and Dipa finding him a good and sympathetic friend falls an easy prey to his wiles.

Ajit suggests a change of climate for Dipa and Rabindra accompanied by his wife, Ajit and the old family servant, leave for Madhupur. While at Madhupur, Dipa goes out alone with Ajit for long walks and spends most of the time together. This creates a scandal amongst the local Bengali residents who even approach the old family servant and express their strong disapproval. As Rabindra becomes suddenly ill nothing is done in the matter.

But the little seed of suspicion soon grows into a wild plant and leads to a scene between Dipa and her husband who now hates the very presence of his old friend Ajit. One day Rabindra forbids Dipa from going out with Ajit. The woman feels insulted and refuses to obey. Tempers mount and Rabindra collapses. Ajit declares Rabindra dead. Dipa breaks down over his dead body.

DISOWNED AND THROWN OUT

After this reverie in the past the Sadhu suddenly wakes up and rushes immediately to Manasgarh to forgive his erring wife and to pick up again the thread of his old life but Dipa, inspite of recognizing the Sadhu as Rabindra—her dead husband, has him thrown out of the house by the servants. Dipa's brother, Nityananda, sets up people to murder the Sadhu but one of the persons who is entrusted with this dirty job recognizes the Sadhu as Rabindra and allows him to escape.

Rabindra runs away to his sister and then starts a case for regaining his lost estate. After a prolonged litigation which goes even as far as the Privy Council as in the case of the Bhowal Sanyasi, Rabindra gets back his estate. In the meantime Rabindra marries the daughter of his faithful Naib, who helps him with the case, and has a son from his new wife. When all of them come to the palace to take possession, it is found that Dipa has already committed suicide.

Performances are poor. Bad direction has almost killed them. Sandhyarani plays the role of Dipa, the misguided wife and saves the picture from becoming a complete fiasco by a pretty natural performance as a neglected wife submitting to temptation. Jiben Bose as Rabindra is quite convincing as the libertine husband in the earlier part of the story but in the serious part he is a total misfit. Biman Banerjee as Ajit, the romantic doctor, does not feel at ease with his characterization. Others in the cast deserve no special mention.

The production values are very poor, photography and recording being average. Some of the tunes are good but the background music is too damn dull.

As the picture "Ka Tabo Kanta", unmistakably recalls the tragic story of the Bhowal Rajkumar, inspite of the weak-worded preamble, the producers have taken a serious risk in producing this picture—more so with the Bhowal princess still living. She has a fine defamation and damage suit in this picture. The picture has no other attraction except its identity with the sensational Bhowal Sanyasi Case.

"KA TABO KANTA"

Producers :	**Bandhab Pictures**
Language :	**Bengali**
Screenplay :	**Vinayak**
Music :	**Dakshina Mohan Tagore**
Photography :	**Sachin Das Gupta**
Recording :	**Satya Banerjee**
Cast :	**Sandhyarani, Jiben Bose, Biman Banerjee & others.**
Released At :	**Minar.**
Date of Release :	**25th July 1952.**

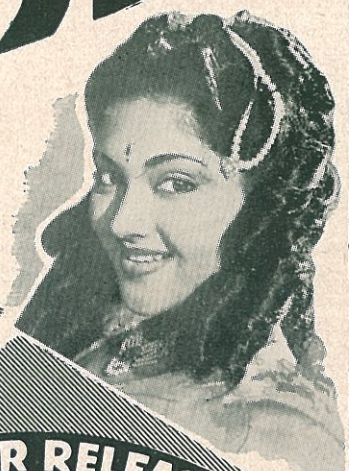
Directed By :
BIDHAYAK BHATTACHARJEE.

ASHA ADVTS.

A SUMPTUOUS FEAST OF SCREEN ENTERTAINMENT.....!

AN UNUSUAL LOVE STORY
PRESENTED FROM ENTIRELY
A DIFFERENT ANGLE

"Miss 1953"



STARRING:

VYJAYANTIMALA

ALREADY UNDER PRODUCTION

READY FOR RELEASE

a mythological with a difference!

SATI BEHULA
OR
Nagpanchami

(A STORY OF CHAND SAUDAGAR)

GOING ON THE SETS ON DIWALI DAY

JAYANT DESAI PRODUCTIONS LTD. JDP

FIRST TIME ON THE INDIAN SCREEN
A FANTASY THRILLER.....

HAZAR-RATEN

HINDI & TAMIL

STARRING:

REHANA • AGHA
MANAHAR DESAI
BIPIN GUPTA

SONGS:
SHAKEEL BADAYUNI

MUSIC:
GULAM MOHAMMED

all Directed by:
JAYANT DESAI

FOR PARTICULARS WRITE TO

JAYANT DESAI PRODUCTIONS LTD.

PAREL TANK RD. PAREL, BOMBAY, 12.

OUR REVIEW

"Chinnadurai" Becomes Fast Entertainer!

Sincere Attempt To Make A Good Picture!

A notable departure from the beaten track of vapid love-making, this picture highlights the fact that a good story with a well-knit plot tending to a rational climax is half the battle won in making a successful picture, without there being need to resort to artificial props such as sexy dances and plays within plays.

The screenplay is an adaptation of Vaduvoor K. Duraiswamy Iyengar's "Irumana Mohinigal". The author has a legitimate place in the affections of the people of Tamil Nad, as he was the first to demonstrate the possibilities of romantic fiction in Tamil. His works have all the dignity of Sir Walter Scott combined with the racy adventures of G.W.M. Reynolds and one important factor that never escaped his notice was the "three unities" —of time, place and action. The adaptation has been conscientiously done and contributes much to the effective presentation of the story on the screen.

Raja Sir Krishnan of Mohanapuram has two daughters, Indiramani and Chandiramani holding very advanced views on the place of women in society and the elder sister Indiramani is a regular fire-eater holding men in contempt.

Rajabahadur, the only son of a wealthy landlord Sundaram Pillai, after a chance meeting with Chandiramani, falls in love with her but as his father has other plans for his marriage quits the parental roof and becomes a music teacher to Chandiramani which gives him a chance to declare his love for the girl.

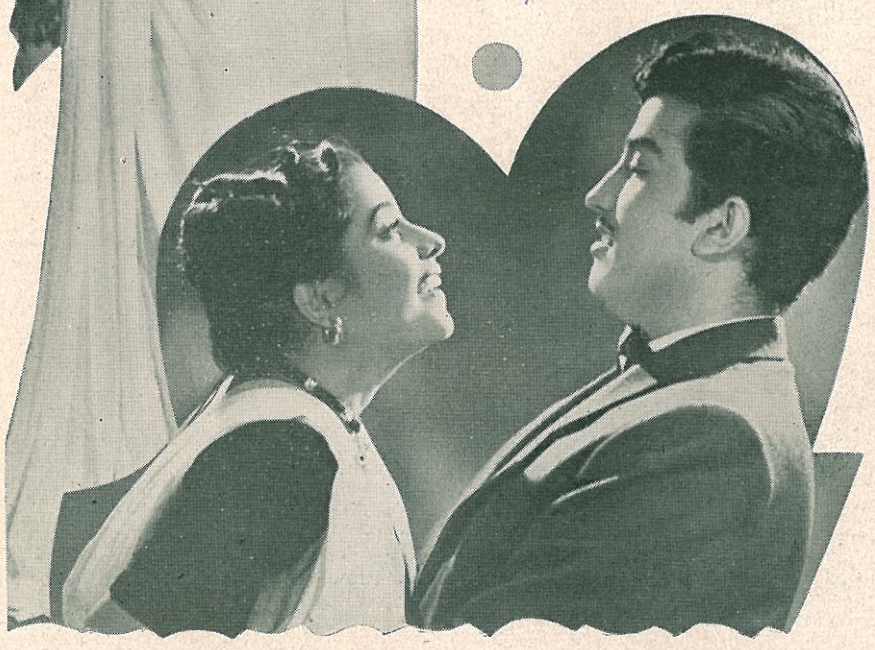
The Zamindar of Kuttiyur has already been murdered by a set of conspirators consisting of the Zamindar of Rajgiri, lawyer Somasundaram Pillai and Captain Somu to secure from him the key plan to some concealed treasure. The Zamindar's younger brother Chinnadurai returns from England to take charge of the Zamindari and during a festive occasion to celebrate his return, the Zamindar of Rajgiri falls in love with Indiramani, so does Chinnadurai.

Baulked in his attempts to win the hand of Indiramani and after being insulted by her, Rajgiri lays plans to abduct her but his servants carry away Chandiramani by mistake. With a view to secure the secret to the treasure, the conspirators resolve to do away with Chinnadurai and fling him into a well. Noting the marked resemblance between Chinnadurai and Rajabahadur, they persuade the latter that he is in imminent danger of being arrested for having abducted Chandiramani and instal him as the Zamindar of Kuttiyur with instructions that he was to search for and hand over to them the plan to the treasure. He is also promised to be put into touch with Chandiramani, should he succeed in his task.

Making a miraculous escape from the well in which he had been thrown, Chinnadurai masquerades as "Komangalam

In defiance they draw up all their inches and look at you straight in the face. The defiance means nothing else but a challenge to love and lose. Asha Mathur gives the challenge in "Dhuaan", produced and directed by Roshanlal Malhotra.

Colourless censors make our movies colourless and make life one long boring sequence. Otherwise Usha Kiran would have brought some flush on the potato face of M. Rajan in "Dhuaan", a love tale.



Sharp designs need sharp instruments with which men carve their destiny in this world of crime and competition. Jeevan shows his skill with the knife in "Nishan Danka", a Vikas picture directed by Jayant Desai.

Minor" and marries Indiramani after having agreed to fulfil all the impossible conditions imposed by her. With the help of the police and his secretary he sets about foiling the conspirators and ultimately unmasks them, the Zamindar of Rajgiri being sentenced to be hanged while the other two receive life sentences. By placing Indiramani in very difficult situations he makes her understand that woman is not born to boss over man. Recognizing that Rajabahadur was nothing more than a pawn in the hands of the conspirators, he forgives him and has him married to Chandiramani.

SPEED AND CASTING

The one redeeming feature is that this is a story with a well knit plot, affording plenty of scope for action which keeps the tempo alert. The opening sequences relating to the activities of the Society for the Advancement of Women founded by Indiramani and Chandiramani could have been cut a lot with advantage.

There are quite a few flaws but the speed of the picture leaves them behind pretty fast. In a boring picture defects cling longer to the memory. The picture has been carefully and cleverly cast, almost every one being in the right role.

On account of Prohibition, a coffee dance has been put in and when the dancer sings the praises of coffee, the souls of a million drunkards commit suicide in the coffee cup coffee being too much to sing about for the girl who executes a pretty attractive dance.

Mercifully, there are only ten songs in the picture out of which four are sung by T. R. Mahalingam and three by S. Varalakshmi. All the songs of the latter and two of Mahalingam's could have been cut with advantage to make the picture brighter. The lyrics are poor and the music lacks quality. Mahalingam's overtones ruin the effect and in places his contortions become repulsive.

Dialogue is good, well written and spicy, and has additionally the racy pungency of Tamil spoken in Tanjore district. As a matter of fact, the dialogue is brief and to the point and this is perhaps one of the few pictures where it helps in pushing the story from scene to scene.

T. R. Mahalingam has the difficult task of playing three roles, those of Rajabahadur, the Zamindar of Kuttiyur and "Komangalam Minor" but it must be said that he does his job bravely, excepting where he begins to sing. As the idiot "Komangalam Minor" he is superb.

S. Varalakshmi has the face, the features and the figure of an Amazon and has been well cast as a woman who would set mankind at naught. She carries herself well in her riding breeches and flourishes the whip to perfection. Her role suits her admirably as she is not the coy maiden pining for love and the taming of the shrew brings out the woman in her.

As Chandiramani, G. Sakuntala has a minor role to play but she does it well; her make-up could have been better as on occasion she looks like a girl who has just tumbled out of bed with her hair ruffled.

Most of the supplementary roles have been pretty well played by some known and unknown artistes.

The production values are not bad and the direction succeeds in keeping the tempo of the story fast enough to make it interesting. "Chinnadurai" seems to be an honest attempt at making a good picture breaking away from the rut and, at least to that extent, deserves praise.

"CHINNADURAI"

Producers :	**Sri Sukumar Productions**
Language :	**Tamil**
Story :	**Adaptation of Vaduvoor's "Irumana Mohinigal".**
Dialogue & Lyrics :	**K. T. Santhanam**
Music :	**T. G. Lingappa**
Cast :	**T. R. Mahalingam, V. K. Ramaswamy, T. K. Ramchandran, B. R. Pantulu, S. Varalakshmi and G. Sakuntala.**
Released at :	**Wellington, Madras.**
Date of Release :	**22nd August 1952.**

Directed By :
T. R. MAHALINGAM

Stretching her arches and rolling her hips many a woman has brought down the thrones of emperors. Cuckoo has made history in films by her seductive dancing. See her once again in "Shisham", a romantic tale of Aneel Pictures.

OUR REVIEW

"Kalyanam Panni-p-par", An Entertaining Tickler!

Picture Draws Good Crowds!

This is a double marriage tangle bordering on a farce and because it has many stupid situations it succeeds in entertaining the masses. One can not look at a light entertainer too closely because the producer himself makes no other claim beyond mere entertaining.

Raju, a dull-witted school teacher at last realizes the necessity of getting his sister Ammani married, as his widowed mother Kannamma is helpless. While out hunting for a prospective bridegroom, he meets Thanikachalam, an impoverished ex-member of a District Board who has his own daughter, Savithri on hand unmarried. Thanikachalam succeeds in getting Savithri married to Raju and arranges for the marriage of Ammani with Ramani, son of a wealthy landlord Velayudham after promising to pay a dowry of Rs. 15,000 when he or Raju could scarcely find between themselves 15,000 pies.

On the eve of the marriage, busybody Govindayya, who had long cherished hopes of getting his daughter Chitti married to Raju, steps in to sow the seeds of suspicion in the mind of Velayudham about getting the promised dowry. Before the dowry question could be thoroughly thrashed out, the marriage is conducted but Velayudham decrees that his daughter-in-law shall not step into his house. Govindayya now hopes to get his daughter married to Ramani.

Averting an attempt at suicide by Ammani, Raju realizes all the family assets and begs of Velayudham to accept his tender in lieu of dowry but fails in his attempt. But Raju succeeds in persuading Ramani to come over secretly and live with them which Ramani does after making his father believe that he was going away to Madras. Village gossip however compels Ramani and Ammani to go to Madras.

Govindayya spreads the false rumour that Ammani had eloped with some stranger and carrying the tale to Velayudham tries to persuade him to have his daughter Chitti married to Ramani as his second wife, only to be rudely repulsed. Velayudham has, however, been rolling the idea of getting a second wife for his son and with a view to finalize arrangements, arrives at his son's house in Madras unexpectedly, throwing Ramani into confusion. To avoid exposure, Ramani pretends to have gone mad with Ammani donning the garb of a nurse, while Raju gets transformed into a doctor. Alarmed by his son's illness, the father takes away his son to his village home with the nurse, where the husband and the wife are left to themselves. Ammani soon becomes pregnant and returns to her mother's home where she is delivered of a boy, which

Look at her from any angle Usha Kiran is irresistible and Nasir Khan knows it in "Lal Kunwar"", a love tale produced by N. V. M. Productions.

results in a lot of scandal, of which Govindayya takes advantage. He makes Velayudham believe quite a few scandals, offering again his daughter Chitti as a second wife to his son. His daughter Chitti has, however, other ideas and flees to join her uncle Bheemanna, while Thanikachalam who happens to be on the spot solemnises their marriage according to his own rites.

Ammani is once again living with her husband in Madras and once again she and her husband are on the eve of being discovered as Velayudham again pops in to talk about the proposed second marriage. The farce of madness is re-enacted but this time the cries of the baby give the show away. Govindayya, who identifies the child, is not slow to see through the disguise of the nurse and tells Velayudham how he had been fooled by his scheming son and his wily daughter-in-law. After the usual tug of wills, the old man succumbs to the charm of his grandchild and all ends well.

WELL PRODUCED FARCE

The story is loosely knit in the sense that a number of sequences have been thought out independently and strung together to hold as best as they could.

The whole farce hinges on the fact that the promised dowry was not forthcoming even when the marriage was taking place. The story-writer should have known that the exacting of this blood money is a condition to be satisfied *before* any marriage could take place. But for Govindayya it would appear that Velayudham would not even have asked for the dowry. No father in his senses intent on taking dowry would ever consent to the performance of the marriage unless the dowry had been paid in advance or was paid in the marriage pandal. This key situation is thus a weak link.

But large concessions have to be made when dealing with a farce and the farcical situations are well kept up, sending the audience into roars of laughter as a result of which they do not stop to analyse the theme or the plot or its unfoldment.

While settings, photography and audiography leave little to be desired and conform to the usual Vauhini standards of excellence, the dialogue and songs are not up to the mark. The despicable word "Thoppu" "Thoppu", which is scarcely Tamil and which occurred with such nauseating frequency in Vijaya Productions' "Pathala Bhairavi", rears its ugly head here again. From the synopsis in Tamil and from the dialogue it could easily be gathered that it is not entirely the work of a Tamilian. Tamil as it is spoken in the picture has the Andhra accent and intonation and it jars on the ears.

The lyrics are words without sense while the music is common. The direction is indifferent.

Of the cast, while G. Varalakshmi is content to look beautiful, acting honours go to Suryakantham who plays the minor role of Govindayya's wife Rukku very well and to S. V. Ranga Rao playing Thanikachalam. N. T. Rama Rao as Ramani acts well within reasonable limits but does not achieve any heights while Savithri, Joga Rao and Duraiswamy acquit themselves creditably. The little boys and girls cast in the picture are killed by the director as they are shown to be incredibly precocious.

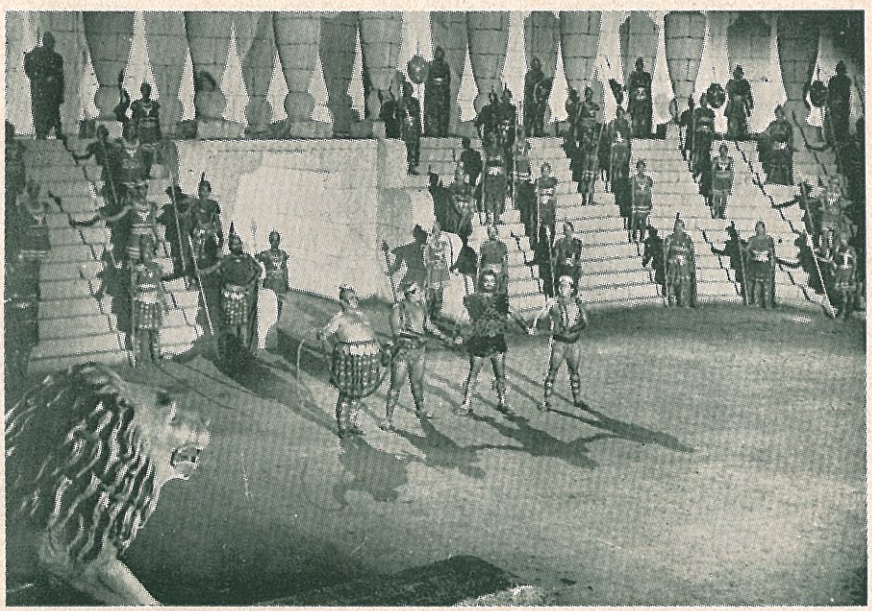
Imitation of the dream sequence in "Awara" and the little playlet at the commencement in no way add to the dignity of the film and a producer of Vijaya's standard should not have included them in the picture.

"Kalyanam Panni-p-par" has clicked at the box office because the fun it provides is clean and wholesome and not foul and illicit like the brew available in Prohibition. With rice available in plenty these days, the people of the South need a big laugh to digest all the rice. This picture provides that laugh.

"KALYANAM PANNI-P-PAR"
("Oh ! A Marriage !")

Producers :	**Vijaya Productions Ltd., Madras**
Language :	**Tamil**
Story :	**Chakrapani**
Dialogue & Lyrics :	**Tanjore Ramiahdas**
Music :	**Ghantasala**
Cast :	**G. Varalakshmi, Savithri, S. Suryakantham, N. T. Rama Rao, S. V. Ranga Rao, Joga Rao and Duraiswamy.**
Released at :	**Casino, Madras.**
Date of Release :	**13th July 1952.**

Directed By:
PRASAD



Rebels have entered the lion's arena with a smile of death on their faces through history to teach tyrants to make this world a paradise. Here is a gorgeous situation from "Aurat", a dazzling passion play produced by Varma Films.

We gave you

CHANDRA LEKHA ...

Nishan ...

Mangala ...

and

SANSĀR ...

We now give you

"Mr. Sampat" ...

It's GEMINI'S Next

AT HOME AND ABROAD

When hunted down a woman turns round and looks helplessly like an innocent deer only to fly away the minute you remove the shaft, and lower the bow. Helpless innocence is but another instrument of attack in a woman's versatile armoury and Nimmi uses innocence to win in "Danka."

FREE HONEYMOON !

Bombay, September 3.

Film actor Premnath and actress Bina Rai were married on Tuesday the 2nd of September. Bina Rai called Krishna Sarin in real life, looked a beautiful bride.

Prem and Bina were to be married in November but they seemed to have rushed the marriage tempted by a free honeymoon trip to Hollywood charitably offered by the Americans.

Let us hope, life proves as charitable as the Yankees to the newly weds.

CHRISTIANITY PAYS

Stockholm, September 6.

American Negro spiritual singer, Miss Marianan Derson, was the proud recipient of the Swedish medal "Litteris et Artibus".

The medal is one of Sweden's exclusive civil orders awarded to artists and scientists.

ANOTHER THREAT

Bombay, September 5.

Raj Kapoor became father for the third time when his wife Krishna presented him with a son on Thursday, the 4th September.

Raj has already a son Daboo, and a daughter Rita. The Kapoors were of course, happy at the addition of another Kapoor. So are we if the lad is going to be as enterprising as the father.

OLD BUT GOLD !

New York, September 7.

Well-known stage actress Gertrude Lawrence died in a New York hospital on Saturday the 6th September of a liver ailment.

Born in London on July 4, 1902, Gertrude made her stage debut at the early age of 6, in a play called "Babies in the Wood". She was particularly known for her portrayal of light, meaty roles, both in London and New York.

Her first American stage play was "Charlot's Review of 1924". Of slim build and sensitive features, Gertrude looked young and vivacious inspite of 50 years. She was a sensation on Broadway and one of the popular performances she gave was in Shaw's "Man and Superman". In "The Glass Menagerie" a Hollywood picture based on Tennessee Williams' stage play, Gertrude portrayed a middle-aged domineering mother tyrannizing over her shy, crippled daughter to perfection.

Stage fans will miss Gertrude badly, as will her husband Mr. Richard Aldrich.

NEW PIPER !

Bombay, September 10.

Ashalata Biswas, wife of music director Anil Biswas, got a son.

Ashalata produces films when she is not busy with her domestic programme. And she seems to be industrious in both the fields !

SYNTHETIC SEX-APPEAL !

Hollywood, September 1.

Sex appeal of film actresses on the Hollywood screen which makes mice of men is not as spontaneous as it looks. It is a studied art meticulously learnt by glamour girls from experts.

And one of the best is considered to be Marie Bryant. With fascinating manners and a coffe-coloured complexion, Marie is primarily a dancer and popularly known as "The Brownbird of Rhythm".

At her dance school she teaches stars

Niranjan PICTURES

Present

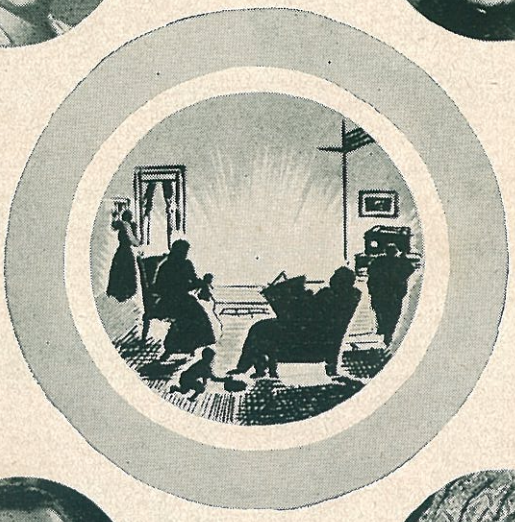
A Hilarious Musical Family Affair!

SHYAMA

AGHA

OM PRAKASH

MIRZA MUSHARAFF



KHAIRATI

JANKI DASS

KULDEEP

SUNDER

USHA KIRAN

MAJNU

Susral

Written & Directed by **NIRANJAN**

Pamart

Dialogue : **SAHRAI**

Music : **LACHIRAM**

World rights controlled by :

INDIA CINE & COMMERCE LTD.,

58, PALI HILL, BANDRA, BOMBAY 20.

how to exude sex appeal. The sirenish walk with swinging hips is one of the many things that Marie imparts to her pupils. Some of the stars trained by her are Betty Grable, Paulette Goddard, Joan Caulfield, Jane Greer, Ava Gardner and Vera-Ellen. Marie has a style of dancing all her own. Says she: "It's a combination of modern jazz and primitive rhythm, sensuous yet smooth. It began as pure jazz and then took on something of the Katharine Dunham technique".

She once appeared in a jazz short film "Jamming the Blues". She certainly knows how to jam the 'it' on her male spectators!

FRESH BRIDLES

Nagpur, August 21.

The Madhya Pradesh Legislative Assembly passed a bill to provide for the regulation of cinemas in the state including their licensing.

One of the conditions for licensing laid down in the bill is the compulsory exhibition of scientific, educational, news and documentary films as directed by the state government from time to time. They have also the power to suspend the exhibition of any film that is likely to cause breach of peace.

WORKING FOR TAXES

New York, August 20.

Hollywood actress Lucille Ball is today a number one television star and yet there was a time when Lucy had to rough it out. As she puts it humorously: "They used to throw my scripts out on the lawn".

Now they won't leave her to herself. Ed Wynn, who had once rejected her when Lucille wanted to play a showgirl, now pays Lucille $ 10,000 for one appearance on his TV show.

Justly proud, the redhead smilingly says: "That's right—ten thousand ! In my bracket, most of it goes for taxes, but I had to do it to make myself believe I was worth that much money !"

Talent pays some day or the other. It is only a question of marking time.

RED PROPAGANDA

Rangoon, August 25.

After a week's run, the police suspended the showing of the Soviet film "Fall of Berlin".

This is a propaganda picture made by the Russians with quite a few fictitious incidents thrown in to emphasize their bravery.

SQUEEZING

Jaipur, August 28.

Securing more revenue for the state is one of the recurring headaches of state governments and municipal boards.

The Jaipur Municipal Board is no exception and it has decided to levy entertainment tax in the city. Other municipal boards in the state have also submitted similar proposals to the government.

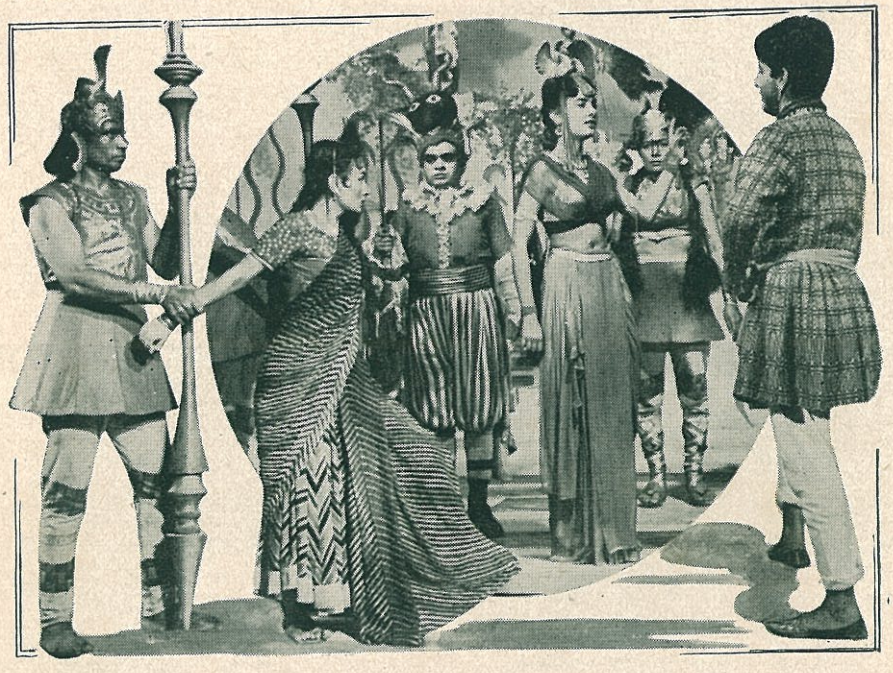
NO BEDROOM JUNK

Hollywood, August 20.

Stars have strange fancies and stranger hobbies. Hollywood actor Tyrone Power has a passion for collecting automobiles and old ones too !

Ty has a 1916 Rolls-Royce, a Stanley Steamer, a Hupmobile, a Moon and a 1912 Buick.

Wonder how his charming wife Linda Christian reacts to these antediluvian acquisitions of Ty ! Do they make her also feel like a museum piece? But then Ty may not be liking junk in his bedroom.



When two cats meet they provide a festival for the dogs. Nimmi's beauty is rousing the devil in Nadira and Dilip Kumar gets all the thrill in "Aan", India's colour romance produced and directed by Mehboob.

LAWS GALORE !

Lucknow, August 19.

Chief Minister Pandit Govind Vallabh Pant placed a bill to ban smoking in cinema theatres of U. P., before the State Legislative Assembly.

The punitive clause in the bill makes it compulsory to fine any person up to Rs. 50|- if he smokes in the cinema hall. Any police officer not below the rank of a sub-inspector or any other authorized officer has the power to arrest a person who violates the law.

We will soon see instances of the law being observed in the breach.

IN SELF DEFENSE

Hollywood, August 22.

6000 screen writers—members of the Screen Writers' Guild and the Authors' League of America—went on a strike against an alliance of television and film producers.

During the 16 years that the Guild functioned, this was the first strike. The Guild Executive Board had made some "basic demands" which were not granted. The alliance was constituted by 13 of the largest television and film producers in Hollywood. Many writers have given one per cent of their salaries to the strike fund.

CRESCENT IN ERUPTION !

Cairo, August 22.

Egypt has been undergoing volcanic changes with General Neguib ushering in new radical reforms, all with a view to bettering the lot of the masses in the last two months. Hassan Hodeiby Murshid, who is the "supreme guide" of the powerful Moslem Brotherhood Association, is also making his presence felt. In a note issued to the Egyptian Government, he has asked them to close bars, cabarets and dance halls and to restrict cinema performances.

According to the "supreme guide" of the Moslem Brotherhood Association, bars, night clubs and other places of entertainment had an "evil influence" on the Egyptian youth and this was "more disastrous than the occupation of the country by a foreign army".

EATING CRUMBS !

Hollywood, August 22.

Prince Aly Khan left Hollywood after spending a few days with Rita Hayworth. They have been separated for a year now.

We don't know what brought Aly to Hollywood but he seems to have gone back disappointed. Rita evidently knows Aly's weaknesses.

MONEY SECURED !

Bombay, August 30.

A consent order was taken by the plaintiff, Udhavdas Kevalram, a motion picture financier and Messrs. Subash Pictures and Messrs. V. K. Film Distributors, in respect of a notice of motion to prevent the exhibition of "Maharani Jhansi" in Bombay before Mr. Bakhle, City Civil Court Judge.

The suit was filed by the plaintiff to recover a sum of Rs. 17,000|- alleged to have been advanced by him to the first defendants for producing "Maharani

Jhansi". The first defendants agreed to pledge with the plaintiff the entire rights of distribution, exploitation and exhibition of the picture in South India, Pakistan and the Bombay Circuit until the amount lent was repaid. The plaintiff alleged that the loan had not been repaid and that in breach of the agreement the first defendants had advertised that the picture "Maharani Jhansi" would be released on and from August 29, 1952 at Kamal Talkies and Kum Kum Talkies in Bombay through Messrs. V. K. Film Distributors. The plaintiff, therefore, asked for an injunction to restrain the defendants from exhibiting the said picture.

At the hearing of the motion the first defendants inter alia agreed to deposit their share of the realizations of the picture without any deductions with the solicitors until a sum of Rs. 17,000|- was collected.

HYPNOTIZED STILL !

New York, August 21.

Volatile actress Shelley Winters, now happily married to Italian actor Vittorio Gassman, is reported to have changed a lot since that sensational event. And it looks as if the change is for the better.

When Vittorio was working in New York on the set of "The Glass Wall", Shelley sat quietly and watched him act. She is still so much in love with him that even though she has a contract with Universal International to work, she has just come away. The studio, of course, will pay her salary only when she reports for work. Poor Shelley, must be badly struck this time! Only love makes a woman crazy !

MIDNIGHT LOOT

Lucknow, August 20.

According to a report lodged with the police, Krishna Kumar, a B.Sc. student of the Shia College, was assaulted and deprived of Rs. 20|- on the night of August 19, by the employees of a cinema in Chowk.

The student had gone for a late cinema show. While the show was on, he came out for a few minutes and when he entered again, he lighted a torch to get to his seat. This irritated the employees, who, it is alleged, dragged him out of the hall and assaulted him. The student's spectacles were smashed and he was relieved of Rs. 20|-.

CARY VS BETSY

Hollywood, August 18.

Working in "Every Girl Should Be Married" opposite Cary Grant, Hollywood star Betsy Drake took the title of the picture literally and married Cary straightaway.

The happy couple now work as husband and wife in "Room For One More". It is the touching story of a woman who feels for humanity so much that she goes on adopting things—from stray dogs to children. There were plenty of kids when this picture was made and director Norman Taurog distributed sweets to them. Cary Grant also received the sweets which he referred to as: "My only tax-free earnings since I became a star".

SO WHAT ?

Chicago, August 17.

"The Miracle", that controversial Italian film produced by Roberto Rossellini, has been banned in Ohio and Chicago.

Ohio censor, Dr. Clyde Hissong, told Joseph Burstyn, the distributor of the trilogy "Ways of Love" of which "The Miracle" is a part, that it was "harmful" and the consensus of opinion of his staff was that it might do grave danger in an unrestricted audience, while the immature adolescents may accept as reasonable the behaviour in the distorted values of the unfortunate girl portrayed in "The Miracle".

The Chicago police censor banned it on the grounds that it violated a city ordinance prohibiting the exposure of adherents of a religion to contempt.

In spite of all this, in reviewing an appeal involving the New York State ban of "The Miracle", the U. S. Supreme Court May 26, ruled that a film could not be banned on the basis that it was "sacrilegious" and it held that motion pictures are covered by Constitutional guarantees of free speech and a free press.

The local fuehrers, however, will have their vengeance, it seems.

UFA DISSOLVED

Bonn, Germany, August 18.

The West German Bundestag passed a bill to dissolve the U.F.A., formerly a Nazi film monopoly. The idea is to create an independent film industry on a democratic basis. As soon as the Allied High Commission gives the bill its approval, it becomes law.

ACTING UNITY !

London, August 18.

Representing 40,000 stage and screen stars, delegates from 12 European countries met in London to form the International Federation of Actors to protect the rights of actors on an international level.

French actor and producer, Jean Dercante, wanted all the different actors' unions and organizations to join this new body.

Marriages are made in heaven, they say, but they have to be lived in hell. The Daryani Brothers have set to prove this in "Pahili Shadi", their new domestic tangle, directed by Ram Daryani and featuring Nargis, Bharat Bhushan, Manorama and Gulab. You see them all at their game in the three pictures above.

SENSE OF DISCRIMINATION

Madras, August 18.

Addressing the students of the Presidency College, Madras, General K. M. Cariappa, Commander-in-Chief, said that there was a tendency among them to look up to foreign ideologies and "isms" to solve the ills of the country. Said he: "We are not bankrupt in ideals or leaders. So let us be indigenous in building up our country".

Talking of motion pictures, he described some of them as "silly, stupid and naughty" and he preferred them not to see such pictures. He felt that these type of films were "more harmful than drinking and gambling. Seeing them resulted in the loss of million man-hours and much worse, robberies and dacoities".

C. Rajagopalachari has also been harping on the same string in many of his speeches to students. Though there is a lot of truth in what they say—some of our films being really bad—yet students should be encouraged to see good ones when they come along. For a good motion picture entertains and educates at the same time.

PEDLARS OF JUNK

Karachi, September 11.

A delegation of film producers and trade people arrived in Karachi from Lahore.

They are anxious to get the Pakistan Government's approval to the recent agreement between Indian and Pakistan film producers.

Why don't these Pakistani producers make better pictures before they run about wildly from one town to another? India will always show Pakistani pictures provided good pictures are made.

HEART TROUBLE !

Allahabad, August 23.

A distributor was robbed of his film "Queen of Heart". It was in 15 reels, packed in a wooden box and he was carrying it in a rickshaw.

The rickshawala is reported to have disappeared with the film. May be he spotted the Queen of his heart in that film !

CATS AND DOGS !

Hollywood, August 16.

Here's a little story for dog lovers. Hubby Geary Steffen presented Jane Powell with a French poodle. It fell sick and died. Geary then tried to replace it with another poodle. He phoned up poodle lover Ann Sheridan who raises them by the dozen. She told Geary: "Call me at the end of the day. I have nine poodle puppies. I'll get them combed and bathed, then it will be easier to decide which one I want to sell". Later in the evening, Ann with a catch in her voice said, "I feel like a dog myself. I just got those little fellows lined up and honestly—I can't bear to part with any of them".

Evidently Ann Sheridan finds it easier to part from a man than from a dog! A wise girl that ! Geary, of course, got his poodle from another dealer.

PUBLICITY STUNT

Edinburgh, August 25.

"Cry, the Beloved Country" adapted from the novel by Alan Paton and dealing with the colour problem in Africa, won the David O'Selznick silver laurel for 1952.

Producer David O'Selznick gives this award every year to the film that makes, "the greatest contribution to understanding among the peoples of the free world".

The silver laurel winners of five European languages will now compete in New York for the Selznick gold laurel award.

A I R DOOMED !

New Delhi, August 25.

In order to improve the quality of the programmes broadcast by the All India Radio, the Government of India have appointed a Central Programme Advisory Committee with Dr. B. V. Keskar, Minister for Information and Broadcasting, as its chairman. The Committee includes the following 17 members:—Mr. B. Shiva Rao, M.P., Pandit Balkrishna Sharma, M.P., Mrs. Ammu Swaminathan, M.P., Shrimati Lakshmi N. Menon, Parliamentary Secretary to the Ministry of External Affairs, Mr. Diwan Chand Sharma, M.P., Mr. Ramdhari Sinha 'Dinkar', M.P., Saadat Ali Khan, M.P., Sarangadhar Das, M.P., Mr. Narayan Agarwal, M.P., Shrimati Kamaladevi Chattopadhyaya, Mr. Khasa Subba Rao, Prof. K. Swaminathan, Dr. K. S. Krishnan, Mr. Rathindranath Tagore, Mr. B. V. Warerkar, Dr. M. Mujeeb and Prof. Humayun Kabir.

This formidable list is enough to drive anyone crazy. They will definitely succeed in this attempt even if they don't improve the A.I.R. To us it looks like a case of too many cooks spoiling the broth.

PEEPING TOMS

Brindaban, August 21.

Some students and ex-students of the Municipal Intermediate College hurled brickbats and jumped over the walls of a school to witness a drama being performed by the girls in connection with the Independence Day celebrations.

The show was meant only for women and yet the boys made bold to intrude on them.

This is far from manly unless the code of chivalry has changed in the twentieth century.

SHORT FILMS

Bombay, September 16.

The Short Film Guild held its Annual General Meeting when the following office bearers were elected for the year 1952-53. President, Mr. D. R. D. Wadia; Hon. Secretary and Treasurer, Mr. Ram L. Gogtay; Members of the Committee: Mr. D. R. D. Wadia, Mr. G. L. Agarwal, Mr. Ram L. Gogtay, Mr. M. G. Samant, Mr. W. H. Hesse, Mr. K. Z. Patel, Mr. S. D. Patil, Mr. R. A. Bacha and Mr. Paul Zils.

Let us hope the Guild produces some useful films which we badly need today. The anemic supply of the Films Division can hardly satisfy.

JAPAN BLACKMAILED

Tokyo, August 17.

$6,500,000 by way of American film earnings were unfrozen by the Japanese Government. Members of the Motion Picture Export Association have already sent their remittances to America.

Eric Johnston, president of the Motion Picture Association of America, is also worried about $3,000,000 worth of additional frozen yen which have remained in Japan. He has asked Mr. Richard McDonnell in Tokyo to negotiate their release.

The Yankees are always eager to carry home their dollars as soon as they can.

Crossing swords only to conquer the conflict in bed! When women stop using wiles and start fencing with steel, they become easier to deal with as Anant Prabhu must have discovered in case of Bharati in "Baghdad", a costume tale of love, produced by L. B. Lulla and directed by Nanabhai Bhatt for Falcon Films.

Music : ANIL BISWAS

Starring : ACHALA, KAMLESH, ROOPMALA, KARAN DEWAN, JAGDISH SETHI, KANHAIYALAL, DAVID, PAPOO.

TO BE RELEASED NEXT MONTH

Delhi, U. P.:—FILM BANKERS, DELHI. *C. P. C. I.*:—FAMOUS PICTURES, BHUSAWAL.
East Punjab :—NOVELTY PICTURES, JULLUNDUR. *Bengal*:—RAMNIKLAL CHUNILAL, CALCUTTA.

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WHAT A RESPONSE ?

Karachi, August 22.

The Government of Pakistan announced that from "September 22, exposed cinematograph films which were exempted from so much of customs duty as was in excess of half anna per linear foot will become liable to duty at the rate of annas four per linear foot."

"Filmindia" had already commented on the futility of the Pakistan goodwill delegation and the trade agreement that was drawn between them and the Indian film producers in the September issue. Unless the two governments come to an understanding, the unreasonable duty on exposed cinematograph film will continue to worry the producers.

AIMING HIGH !

New Delhi, September 11.

Dr. B. V. Keskar, Minister for Information and Broadcasting, seems to be in earnest the way he is wringing in changes in the AIR one after another. Whether any good will result from them has still to be seen.

The latest of these is the formation of a panel to assess the suitability of musicians who broadcast on the All India Radio. The panel has two sections, a northern one for Hindustani and a southern one for Carnatic music with The Nawab of Rampur as its chairman. The other members are as follows:—Northern: Vice chairman Pandit S. N. Ratanjankar, members: Mr. Birendra Kishore Roy Choudhary, Pandit R. N. Haksar, Mr. V. N. Patwardhan, Mr. N. Padmanabha Sastri, Mr. Babulal Gupta and Mr. Thakur Jaideva Singh. Southern: Vice chairman Mr. Justice T. L. Venkatarama Iyer, members: Mr. T. V. Subba Rao, Semmangudi R. Srinivasa Iyer, Chittoor Subramanyam Pillai, Musiri Subramania Iyer and Prof. Dwaram Venkataswami Naidu. The "jury" will be formed by two or three members of the panel and the members would meet at any of the six centres—Bombay, Ahmedabad, Lucknow, Delhi, Calcutta and Nagpur.

All India Radio has provided each section with a list of artistes whom the jury can classify as "Top class", "Class I" or "Class II" after audition or, as in the case of artistes of recognized position, without audition.

Addressing the inaugural meeting of the music panel, Dr. Keskar said that it was their duty to see that a high standard of music was maintained in the broadcasts. He also wished that our haunting folk and light music should be encouraged. Merit should be the sole criterion in judging the worth of an artiste, but it should also include a pleasing quality of performance from the listener's point of view.

But this is all tall talk without money. The fees paid to the artistes are too disgustingly low to attract top class quality.

PATRIOTIC FRENCH

Paris, August 26.

The French Government reduced from 168 to 138, the number of foreign films with dubbed in foreign voices that can be shown in France during the fiscal year which began on July 1. The French film industry has been in a critical state and this restriction might help it to recover a bit. All these years, France used to import 121 American films annually but this year it has been fixed at 80 and the remaining number will be made up by films from other countries.

Eric Johnston, president of the Motion Picture Producers Association, tried his best to increase the import of American films but the talks proved abortive.

As the dollar situation in France is precarious, American film companies have to use their blocked francs to make American films partly or even wholly in France. France is also anxious to distribute more French films in the United States to improve her economic balance. In short, the French don't want to have a one-way traffic.

When shall the one-way American traffic in India stop?

To catch her eye and to win her consent men take all sorts of innocent poses. They change, however, after the bird is trapped. Watch Bhagwan at this old game with Geeta Bali in "Albela", a box-office smasher.

WRITER'S RIGHTS !

Bombay, August 25.

Mr. Bakhle, Judge of the City Civil Court, granted an interim injunction restraining the defendants from distributing the booklets prepared by them in connection with the film "Ashiana", under production without mentioning the name of the plaintiff, Arjun Deo Raskh, as the writer of the story, screenplay and the dialogue of the picture. His Lordship ordered the motion to be made returnable on August 27.

The plaintiff's case was that for a consideration of Rs. 10,000, he had agreed to write the story, screenplay and dialogue for the picture with the condition that in the advertisements, booklets and posters, the plaintiff's name should be given as the writer thereof. The plaintiff complained that the defendants had wrongfully omitted to mention his name in the booklets published by them in respect of the picture.

His Lordship issued interim injunction pending further hearing.

SHE'S FRENCH !

Hollywood, August 23.

Popular actress Corinne Calvet has filed a damage suit against Hungarian born Zsa Zsa Gabor for 1,000,000 dollars.

Miss Calvet revealed in the court that Zsa Zsa told a Hollywood columnist that she was Cockney and not French. This accusation was detrimental to her career even if Miss Gabor apologized publicly.

Corinne is evidently proud of being French.

LEFT OUT, EH ?

Karimganj, September 9.

Students of the Karimganj Government High School sang the Indian National Anthem with a slight change at a public gathering. They replaced the word "Sindhu" with "Kamrup".

The Assamese, who are as provincial minded as the Bengalis, feel that the national anthem "Jana Gana Mana" does not contain a reference to their "Kamrup" i.e. Assam and they don't think it should be sung in Assam. Ambika Giri Roy Choudhury, Secretary of Assam Jaitya Mahasabha, has issued a statement stating that the Government of Assam should withdraw the circular issued to schools in the state for singing "Jana Gana Mana".

ESCAPED INCOME TAX

London, August 24.

One of Hollywood's top comedians, Bob Hope made a gift of £12,500 to Club land, the pioneer South London youth centre. The Inland Revenue authorities wanted Bob to pay 9s. 6d. for every pound as tax but later relaxed their demand.

Rev. James Butterworth, founder of the Clubland, welcomed the decision of the authorities and said: "It's a good thing, because we have spent most of the money restoring bomb-damage inflicted on the club during the War."

The donation made by Bob is only a small part of his earnings when he came to London to appear in some shows.

PARADISE IN CELLULOID

Madras, August 23.

The South Indian Film Chamber of Commerce showed a preview of the documentary film made by the Soviet Ministry of Cinematography when the Indian film delegation visited Russia last September.

It is a one-hour picture showing how the Indians appreciated this paradise on earth, their being taken round to see places of interest in Moscow, Leningrad and other capitals.

Surely you can't see anything bad when you are chaperoned so carefully!

FOLLOW THE FINNS !

Helsinki, August 26.

The Olympic Games held recently at Helsinki have focussed world interest in Finland and the Finns.

Some of the facts are worth knowing. Though Finland is only 35 years old as an independent nation and has faced a multitude of wars owing to her strategic position, her people have remained sturdy through centuries.

The Finns are great lovers of art as seen by the many old buildings in Helsinki. They are fond of music and they worship Sibelius who is said to be "the greatest symphonist of this century". His home is the Mecca of great composers, singers and conductors in the world of symphony.

The Finnish Radio plays Indian musical records regularly, perhaps the only northern European radio station that does so.

Fondness for the theatre is a weakness with the Finns. The Finnish Theatre celebrated its 80th anniversary. Every city has its own theatre supported by the state and commune. Each village, in addition, has its own permanent theatre. There are 5000 such amateur groups in Finland. After that you can be sure that all Finns act.

Finland's ceramic artists are well-known throughout the world. Finnish work in translucent porcelain is admired by all people.

And they have a Finnish businessman, Juho Savio, who has translated the Upanishads and the Vedas into Finnish. He is also a prominent member of the Friends of Society of Finland since 1926.

It may be a cold country but the Finns are warm and pulsate with artistic activity. And they are a proud people who pay their national and international debts and don't beg for rice or wheat.

VASAN WINS BUT—

Madras, August 20.

Mr. Justice Govinda Menon and Mr. Justice Basheer Ahmed, of the Madras High Court, delivered judgment in a criminal appeal setting aside the conviction of the Manager of Gemini Studios, Madras, on the charge of having contravened the provisions of the Factories Act.

The Manager had been fined Rs. 250/- by the Chief Presidency Magistrate for having failed to specify on the notice board the hours of work at the studios in the various departments and for having failed to enter particulars regarding workers.

The main question argued in the appeal was whether a studio in which films were produced was a "factory" within the meaning of the term, as defined in the Factories Act, and whether the persons employed there were "workers" as defined in the Act.

Their Lordships said that the point whether Gemini Studios came within the exemption provided in the Factories Act had not been examined by the lower Court. The provisions in the Act whether certain classes of employees like technicians, etc., came within the meaning of "workers" had also not been properly construed by by the lower Court.

UNTOTTERING TOTTER !

Hollywood, September 2.

Hollywood star, Audrey Totter, now under contract with Columbia, doesn't believe in keeping agents or business managers.

Says she: "Any girl who is smart enough to be able to make good money ought to be able to handle it—or she doesn't deserve it!"

In danger they cling to you but if you try to cling in return they step back. Watch Shyama and Ranjan in "Nishan Danka."

Anyway, it helps in keeping romantic problems at arm's length seeing that agents also cause shooting affrays.

AMERICAN "SIKHS" ?

Hollywood, September 6.

For love or money, the Navajos, a Red Indian tribe living in northern Arizona, will not cut their hair which they grow to waist-length.

According to superstition, waist-length hair symbolizes the rain and when the last Navajo's hair is cut, there will be no rain and no Navajos left.

During the shooting of a Hollywood film, some of these Navajos would not allow their hair to be cut for a particular scene. The hairdressers put up their hair in coiffures and thus made it look short.

WHIP THEM !

London, September 5.

Well-known British actor and playwright Noel Coward was fined £1 for speeding at the Greenwich Court.

We have also quite a few speed-maniacs in the film industry who think that a motor car can only run at 60 miles per hour, but they probably pay the fines privately to the police officers.

SO ARE OTHERS !

Bombay, September 11.

Producer-director Mehboob flew again to London to get more Technicolor prints of "Aan", his five-million colour spectacle that has taken the public by storm.

"Aan" is running at the Rialto Theatre, London, and Mehboob is releasing the picture at New York shortly, for the benefit of American audiences.

"Aan" is filling up the coffers so fast that Mehboob is almost dazed by its success.

DOGGISH FAWCETT

Hollywood, September 10.

Actor William Fawcett charges his producers according to the number of dentures that he wears for his role. He takes 50 dollars less when he wears his dentures as in "Springfield Rifle", a Warner picture.

If he has to act without teeth and just "gum", his dialogue, then the job is worth 50 dollars more. That was when he played the cook in "The Lion and the Horse". If he has to speak his dialogue with one plate, either upper or lower, he asks for 25 dollars more.

In short, the teeth decide the bite Fawcett can take of a producer.

HOSTILE GOVERNMENT

Bombay, September 19.

The Indian Motion Picture Producers' Association has asked for the immediate suspension of all broadcasts of film music from All India Radio because of the official attacks on the quality of film music and the reported refusal of the A.I.R. to honour its agreement on copyright.

The memorandum addressed to the Director-General of the All India Radio says that the acknowledgement to owners of copyright is an "elementary courtesy" and this was an accepted right of the producers and a convention from the date an agreement was concluded for broadcasting film song records of the members of the association.

Apart from the regular tirade against film music as being cheap and vulgar, the A.I.R. has refused to credit copyright for the film music on the grounds that commercial publicity to films should be avoided by them.

Whatever the prejudice against films and film music, their popularity and entertainment value cannot be questioned. In comparison with the dry speeches of leaders and ministers, motion pictures at least afford a silver lining to the cloud of one's imagination. We don't think that the morals of the public will go wrong by merely announcing the name of the picture in which the song has been sung. Many film songs have a classical base and these can be safely broadcast. After all, it is the duty of the A.I.R. to entertain the masses as also to help a national industry.

THIS WAS LAST YEAR !

Washington D.C., August 18.

The Egyptian film industry is doing well according to Commerce Department film chief Nathan D. Golden. In 1951-52, 70 films have been produced as against 56 in 1950-51 year.

The Egyptian Government does not subsidize non-newsreel production but it does manage to show Egyptian films in Arab speaking countries. A "gentleman's agreement" with Egyptian exhibitors provides four weeks every year for the domestic product. The "Egyptian Film Industry" means the American film industry in Egypt.

NEW SONS-IN-LAW !

Madras, August 31.

The Nathaswara vidwans of South India have many grievances against the government. They met on the 30th August under the presidentship of Producer-director Mr. K. Subramaniam and formed an association called the "Then Indhiya Nathaswara Kalaignargal Sangam". Mr. K. Subramaniam was elected the president with a committee of 11 members.

In his speech, Mr. Subramaniam said that in olden days, rajas and zamindars honoured musicians and artistes. Nathaswara vidwans used to be regularly employed in temples but now they were completely neglected. It was up to the government to promote this ancient art. The A.I.R. should play a "mangala vadya" like Nathaswara every morning.

The Conference passed many resolutions, one of which was requesting the government to exempt the nathaswara vidwans from Income-tax. They also wanted travel facilities on railways, planes and ships and a concession in fares. Whenever their records were played they should get royalty and the All India Radio should employ some of the nathaswara vidwans on its staff.

They don't want much—these optimists!

NATURE'S CUTIES !

Lahore, September 4.

The North West Frontier Government has banned the use of cosmetics by teachers and students in girls' schools and colleges throughout the province.

Now we will get a true glimpse of the "beauties" and judge for ourselves the place of Max Factor in the Islamic life of the Pakistanis.

PSEUDO INSTITUTIONS !

Paris, August 17.

French exhibitors are soon going to put up a fight against the non-commercial theatres.

These non-commercial theatres are protected by a law passed first in 1949 and then in 1951, whereby they don't have to pay any taxes as their purpose is said to be educational.

There are 15,000 of these non-commercial theatres in France. They are mostly run by religious and political groups and because they show regular entertainment films and their rates moderate, they are popular with the public. These theatres make good money and yet escape being taxed.

The Exhibitors' syndicate has therefore, asked the members to see that the films they get from the renters are not given to the non-commercial theatres for at least five years. In the meantime, government is considering new legislation in regard to this matter.

MONEY FROM FOOLS !

Hollywood, August 16.

A studio in Hollywood took up a story which was free to be used by anyone and registered it. It then decided not to produce it and sold it with a script to another major studio. The price was $100,000 and as the deal was put through by an agency, it collected $10,000. Later the second studio sold the story to a third one at the same price and the agency again got $10,000.

The agency's skill was in classifying the story in the $100,000 category. For a story which was public property, it was indeed a heavy price and the first studio had merely registered it. Once the price was fixed by the agency in the first deal, it automatically got another $10,000.

We don't know how many more hands the story will pass through before it is finally produced but the middleman's profession is certainly lucrative.

For West Pakistan.

Starring:—Kuldeep, Shyama, Jawahar Kaul, Majnu, Chand Burque, Amir Banoo and Nayan Tara with dialogue and songs by Santoshi, Music by Vinod and additional songs and dialogue by Aziz Kashmiri. It is an Afsana type picture with Sansar like background with 12 song and dance hits.

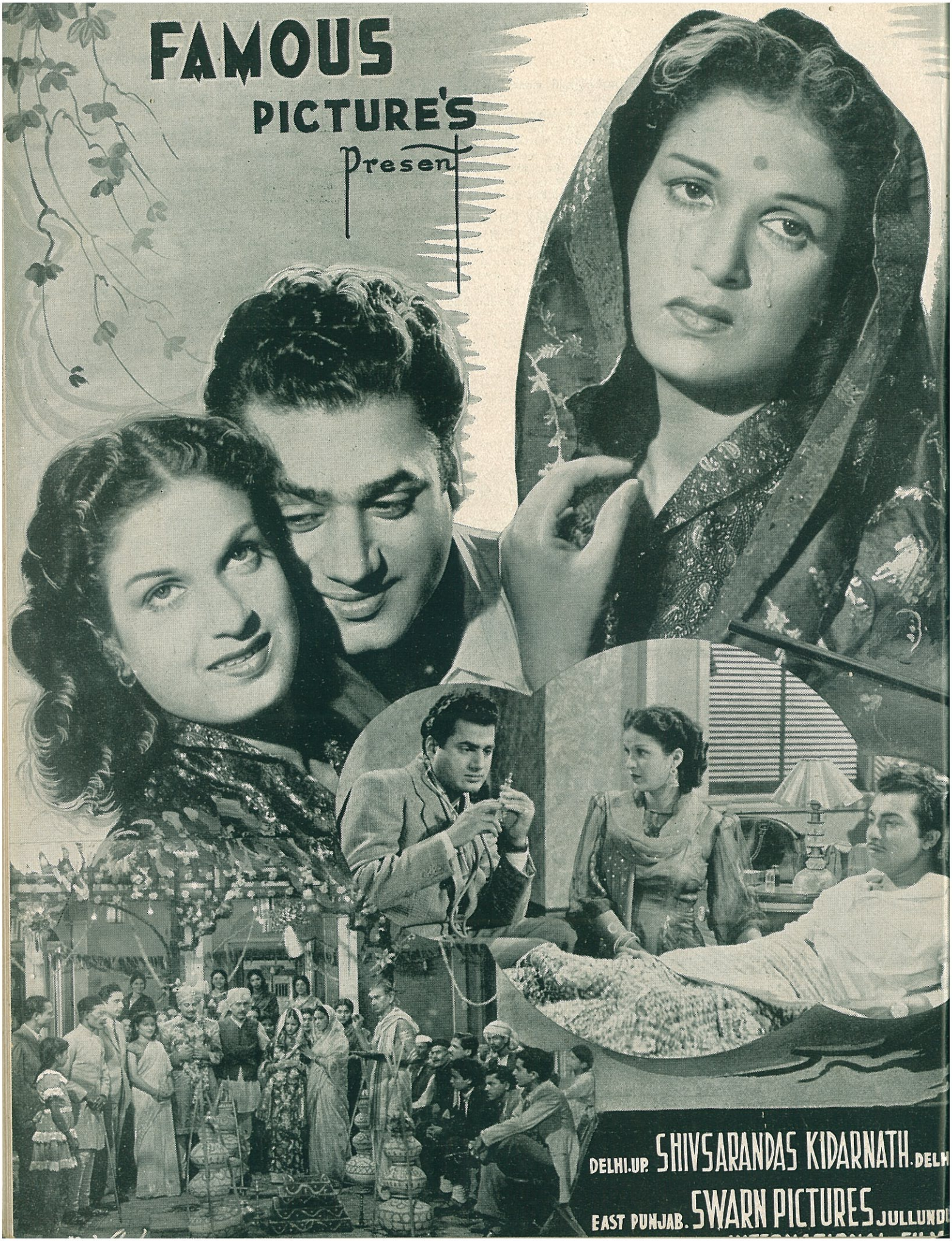
Also offering "Preet Ka Geet" with Sulochana Chatterji, Prem Adib, Shashikala, Cuckoo, Badri Prasad, Gulab, for West Pakistan East Punjab and Singapore etc. Africa with Excelsior Film Exchange, Bombay.

And then our most magnificent, terrific romantic prestige picture • SHABAASH •.

Write to:—

R. D. PAREENJA, Esq., *Managing Director,*

New Bombay Theatres, Ltd., (Estd. 1943)
East & West Building, 55, Apollo Street, Fort, Bombay.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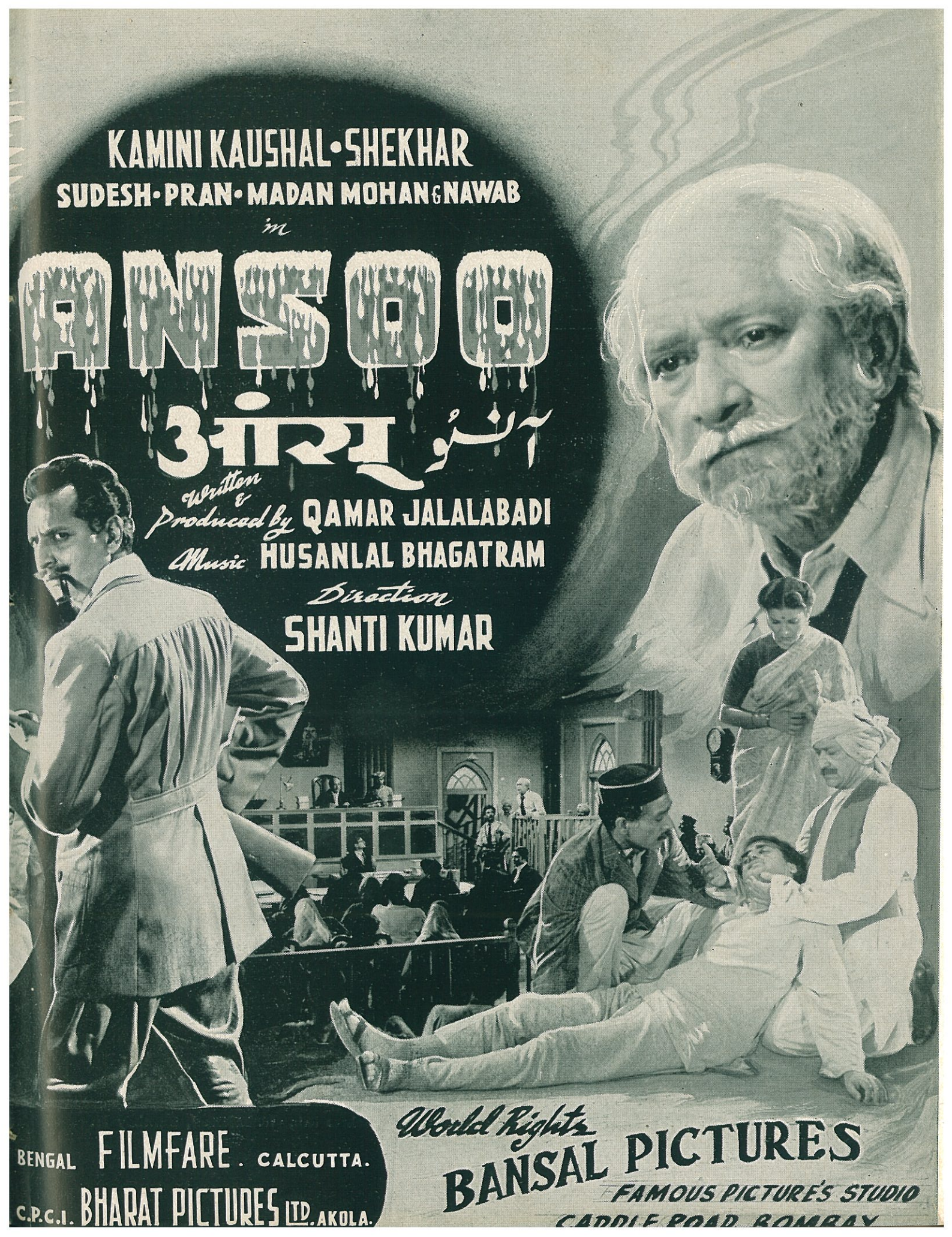
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SUDESH • PRAN • MADAN MOHAN & NAWAB
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आंसू
آنسو
Written & Produced by QAMAR JALALABADI
Music HUSANLAL BHAGATRAM
Direction
SHANTI KUMAR
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WOES & ECHOES

A jealous, suspicious woman is a rare box of tricks. She can do anything from breaking a heart to burning a house. And when sharp features and thin firm lips supplement the design in the eyes, you have a veritable devil on hand. Watch this angry and piercing look of Nadira and the way she toys with her unbridled passions in "Aan", the fantastic colour epic produced and directed by Mehboob.

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publisher will pay Rs. 5|-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

VOX POPULI

"It is a great surprise that Gemini has selected Wellington and Prabhat Theatres as permanent theatres to release their pictures at Madras. Wellington (if it is considered to be a theatre) is a pucca blackmarket centre. There is no arrangement to form queues for buying the tickets from any booking office. Blackmarketeers keep their clients in front of every booking office for every show and sell the tickets for double and treble the rates. Inside the auditorium the seats are congested and there is no arrangement for ventilation. So also is Prabhat Talkies.

"Mr. Patel, why don't you advise your friend Mr. Vasan to release his pictures in well equipped and better theatres like Casino, Rajkumari or Krishna in future?"

MADRAS. *P. G. Hariharan.*

HER LEGS!

"No doubt Nargis is a talented artiste. In a suitable costume coupled with good emotional work, she is decidedly the most versatile player we have on the Indian screen today. But Mr. Patel, since the success of 'Awara', producers seem to be of the view that the key note to her popularity is her stripped legs.

"This is what has exactly been put into practice by director Desai in 'Amber' and the result is that the bathing costume scene in the picture has become most annoying. Little do they know that the stripped legs of Nargis are far from charming and actually embarrass her star-personality.

"Could and should it not be avoided?"

NEW DELHI. *Maharaj Krishan.*

OH, KESKAR!

"Your references to Congress Ministers are most appropriate. As if to prove this Keskar has spoken twice recently. After his warning that if the film industry does not improve its moral standards, he would impose stricter censorship (Censorship indeed!) comes the announcement that A.I.R. will gradually do away with film music. Are we expected to see only these power crazy ministers on the screen performing pujas, muhurats etc. and hear their speeches over A.I.R. now in English followed by translations in Gujarati, Marathi etc. To be honest, I for one would prefer even Cuckoo to Keskar on the screen and Lata's songs to the droning voices of ministers on the radio."

BOMBAY. *Gul Malani.*

WELL, SIRCAR?

"Believe it or not, Mr. Patel, there is one cinema in Central Calcutta called 'NEW CINEMA' which is NEW only in name! And it is owned by Mr. B. N. Sircar of New Theatres Ltd. A mere glance at it from the entrance, will convince you that it was built in the 20th century B.C. It is very much doubtful as to how long will this cinema withstand the rattling noises of hundreds of trams and double-deckers that pass through the street daily. Will you please use your influence with Mr. Sircar and arrange either for its complete renovation or for its total demolition before any tragedy overtakes it. Will you, Mr. Patel, before it is too late?"

HOWRAH. *M. A. Krishnamurthy.*

FOLLOW THE REVIEWS

"After reading your review, I went to see "Diwana", to find out whether it was as bad as that. It is worse. I do not understand why Mr. Kardar wasted so much time, money and energy on it when he could have easily got better results by just dubbing "Gypsy Fury" into Hindustani. I am sure that the people would have found that picture in original far more interesting than its silly copy in Kardar style."

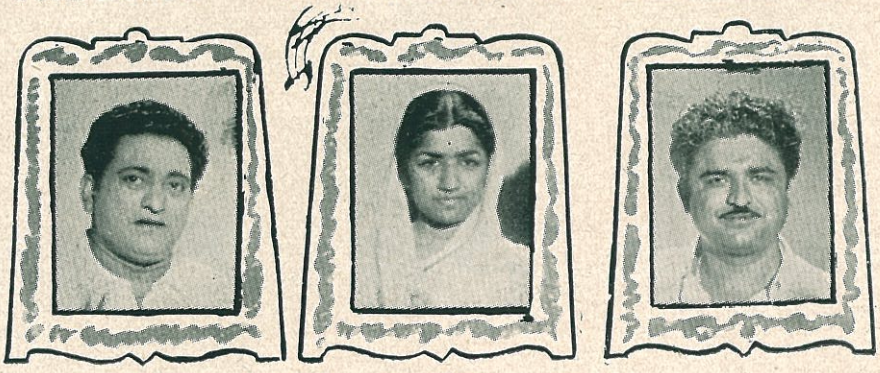
HYDERABAD. *Mohammad Omais.*

LATA
Mangeshkar

Presents

SURILI

THE ART THE MELODY THE RHYTHM



Music Makers'

SURILI

Direction :-
BHAGWAN

Music :-
C. RAMCHANDRA

Produced by :-
LATA MANGESHKAR

SONGS :	CAMERA:	ART :
RAJENDRA KRISHNA	S. PALAV	S. KULKARNI

CONTACT :

MUSIC MAKERS JAGRITI STUDIOS, CHEMBUR ; **BOMBAY.**

BRAVE OLD RAJAJI!

"I have not come across a better editorial in any journal up till now than your fine article "Battle of the South" in the July issue of "Filmindia". It is terrific in its stark realism of a critical analysis of facts as they exist and very moving in its appeal to the people of Madras to make Rajaji's decontrol measure a great success in the interest of the whole country. After assuming office, Rajaji appealed to the people to offer prayers to God in all the temples for bringing rain to the State which had remained drought-affected continuously for many seasons. While the critics laughed at the appeal of this old man, the majority of the people responded to his call. And before the laugh had subsided, the rains came—not for one hour or two, but continuously for four full days as if to shut the mouths of those people who took liberty even with God and religion to crack their crude jokes.

"After this, Rajaji announced the Government's decision to provide cheaper educational facilities to the children of all the non-gazetted officials of the State Government (including the municipalities) up to the III form of the school curriculum. Hardly had the people's joy resulting from this measure subsided when Rajaji took not only the State but the whole country by storm by decontrolling foodgrains in the State. While the pessimists and many economists have doubted the success of this dangerous experiment of Rajaji, the daily newspapers of Madras have been flashing in their columns photos after photos of the free flow and sale of different qualities of rice within the State. And this bold experiment is bound to succeed, in spite of the doubts of the critics, if the people of Madras wholeheartedly co-operate with Rajaji. I, therefore, join with you and appeal to them to make decontrol a grand success by turning a deaf-ear to false rumours of food scarcity and starvation, and, instead of rushing to hoard rice now that it is available, to put their faith and trust in that leader who is old in age but young in action."

NEW DELHI. *K. S. Sankara Narayanan.*

THE CHIEF COMMISSIONER

"Selling tickets outside the booking office is an offence but when I went to see "Yatrik" at Central I was surprised to find a door-keeper of the theatre selling the tickets in blackmarket openly.

"I complained to the manager but he refused to take any action. What can be done to teach such people a lesson? The policeman on duty obviously was conniving at the gate-keeper. What is the remedy?"

NEW DELHI. *Dr. Hazari, I. N.*

AFRICAN ENTERTAINMENT

"Much has been written in these columns regarding the condition of cinema houses in India. But it is a sad affair to note that not even one reader of this popular magazine has written about the poor state of affairs of the Indian cinemas abroad. Recently I was in Kampala, East Africa, and after visiting the cinemas over there, I have only to say that they are worse than the worst of our cinema houses in India.

"In Globe Cinema, there is not even a single ceiling fan and the cinema is not an air-conditioned one. The lavatory is just good for nothing. No decent man would like to be there for even a minute. Seats are as old as the cinema itself which was constructed some 15-20 years back. The same is the case with the other cinema house named Central. In this cinema house only 5 ceiling fans are provided and even these fans are fitted at an height of almost 20-30 feet above the heads of the patrons. Patrons hardly get any air from these fans and one wonders whether these fans are provided to cool the roof or the patrons. I did not find any lavatory in this cinema and I doubt if there is any.

"Though I am no more in Kampala, I still pity those people who visit these cinemas for the purpose of entertainment."

BURLA (ORISSA). *B. R. Datta.*

LET JAYANTILAL ANSWER

"Believe me, a slide was flashed on the screen at the local Prabhat Talkies yesterday to the effect that we should not leave our seats but should watch for the last scene wherein the climax of the story of "Parchhain" is reached! If Shantaram feels that he can humour us that way, he will have to spend the rest of his days in a Fools' Paradise. Don't you, Mr. Patel, agree with me that this type of showmanship is nothing short of treason?"

BANGALORE. *C. S. N. Murthy.*

READ THIS, KESKAR!

"Recently Dr. Keskar in an address to the film industry at Bombay announced that in future the policy of A. I. R. would be to reduce film music and to replace it with classical music. Not satisfied even with this, the Minister went a step further and dubbed film music as vulgar and un-Indian. What considerations drove the learned doctor in arriving at this decision, I do not know. But one thing can certainly be said that his decision is unilateral and his remarks uncalled for.

"Nobody disputes the claim of classical music. It should be admitted but certainly not at the cost of the film music. It may not be an exaggeration to say that film music today has got by far the largest patronage in the country than any other kind of music, much less classical music. If today the A. I. R. has got so much country-wide popularity, it is because of its light programmes, which contain sixty per cent of film music. So great is the dislike among people for the so-called classical music of the A. I. R. that in 90 per cent of cases people prefer to switch off their radios rather than subject themselves to the great headache of hearing these programmes. Besides, the modern trends of music in films like "Aandhiyan", "Nau Bahar" and "Yatrik" have clearly shown that film music too is not totally bereft of classical touch as the Minister seems to think. Why then this sudden mania for reducing film music?

"Already the average listener is fed up with A. I. R. fads. Lessening of the film music will mean only the end of his patience. It will not, therefore, be any surprise if when A. I. R. is busy in spreading its classical music, the average listener turns to Radio Ceylon or Radio Goa who apparently do not seem to be obsessed so

Women give their hearts to the wrong men and then show their thumbs to the right ones. That is the common tragedy of relationship between men and women and Majnu feels it intensely when Suraiya uses the thumb in "Goonj", a love tale of Kwatra Art Productions.

much with this phobia of classical music as our A. I. R."

NEW DELHI. *Ratan Chand Jain.*

HE IS WATCHING ONLY !

"The Nehru-Abdullah understanding arrived at with regard to the accession of Kashmir to India, however unsatisfactory it is in the eyes of some sections of Indian public opinion, seems to have unnerved Pakistan. To such an extent have the Pakistanis lost their mental equilibrium that throwing the safety and welfare of their co-religionists in India to winds, they have, it is fairly apparent, engineered a rabid exhibition of fanatic communalism in U.P. What happened in U.P. on the Independence Day needs hardly any comment. It is now proposed to call an All-India Muslim Convention in Aligarh, and the convenors of this Convention are none others than former staunch supporters and workers of Muslim League. The agenda of the proposed convention has been a guarded secret although ostensibly it is said they are meeting to find out ways and means to redress their imaginary grievances. All this it seems has been planned to synchronize with the efforts that are now being made to solve Kashmir problem in the U.N.O.

"Our Constitution is perfectly secular; it recognizes no distinction whatever on the grounds of religion, caste or creed. If the object of the proposed convention is to ask for separate representation for Muslims in the Legislatures and in the Services, it will hardly be in keeping with the Constitution. On the other hand, if it is the desire of the convenors to press for the creation of separate zones in India for Muslims, it will be nothing short of striking at the root of the unity of India. What after all are such conventions aimed at?

"India is still bleeding from the deep wounds caused by Partition, which was the climax of Muslim League communalism. The suffering caused by communalism is so very colossal that no price is really too high to pay to eliminate it from our country.

"Our beloved Prime Minister has declared himself as Enemy Number One of communalism. It is up to him now to watch these disturbing trends closely."

BOMBAY. *Mohansingh S.*

THE OTHER SIDE

"In the issue of August '52, Suresh Nakul has criticised the Russian film "Fall of Berlin". He says that historical facts are distorted to suit their pattern of propaganda, hence Hitler is depicted as a mad man and cursed by the Germans; even Hitler's generals defy his orders and so on.

"Will he explain why the above film has been acclaimed as one of the finest motion pictures? Again, how can he account for the misrepresentation of recorded events in Hollywood film "Desert Fox"? In this picture even the Chief of General Staff is made to disobey the Fuhrer's commands without the know of his master. Yet the German army could fight the combined strength of 48 Nations, including U.S., U.K., U.S.S.R. and France for six years. Besides Field Marshal Rommel's outstanding military feats in desert warfare have been given no importance, instead V-Day scenes make a ridiculous anti-climax. Hitler is made to act like a fool the way he walks with clenched fist in the picture."

BOMBAY. *V. R. Bhagat.*

YANKEES DON'T LEARN !

"Your Judas has given a well-deserved and long overdue kick in the pants to the Yankees by calling America "a land of ulcers, bastards and hoodlums" in his brilliant exposure of "Truman's True Self" in the September issue of "filmindia".

"When I first read about Truman's letter to the critic in some American magazine a few months ago, I thought that some of our vociferous critics of Uncle Sam who rush to attack him at the slightest provocation would pounce upon this bit of news which, as Judas has pointed out, is almost symbolic of the inside pattern

The old sleepy look is actually a challenge to keep awake and bring the moonbeam into the dark chambers of desire. And in this eye-work who can surpass Nimmi in "Alif Laila", the Arabian Nights story produced and directed by K. Amarnath?

that is the American way of life. It is remarkable that while these self-styled crusaders missed the striking reflection contained in Truman's outburst, Judas has not only pricked the bubble but hit the nail right on the Yankee head!

"I would like to add that some of the Yankees in our country are no exception to the pattern of behaviour described by Judas. During the past few months I have myself been an eye-witness to incidents of Yankees exhibiting their superiority complex and hidden contempt for Indians whenever there is a minor clash or argument over something.

"The Americans must learn good manners first before they fancy themselves as our teachers or superiors. Let them remember the old maxim: Physician, heal thyself!"

BOMBAY. *I. N. Zuberi.*

OATH MAN'S WORK

"Your review of V. Shantaram's "Parchhain" in the September issue of "filmindia" has once again proved your unbiased judgement and impersonal approach in criticizing films.

"Although I do not agree with all that you have written in praise of this latest Shantaram picture, there is no doubt that your review is an answer and a challenge to all those who accuse you of malice or personal vendetta against producers who no longer patronise your paper.

"After reading the "Parchhain" review, I cannot help feeling that if Shantaram has any sense of discrimination, he will not fail to realize the worth of an outspoken critic of your stature as against the flimsy applause and boosting of a dozen paid pipers and yes-men."

BOMBAY. *M. Y. Sonalkar.*

FATHER'S LEGACY !

"Your editorial "Father Sowed Dragon's Teeth" which appeared in the issue of August is more disheartening than pleasing because it possesses grim reality.

"With due reverence to Father, I may remark that satyagraha, hartal, fast, etc. which he invented for his spiritual experiments, introspection and self-purification have proved worst examples to the millions in the country. Everyday you hear of some individual observing a fast but such malpractices have become so common that they do not move any one but the nearest relatives. These booby white-capped heirs of Gandhiji misuse his name and inventions on such an unprecedented scale that we are compelled to call them bastards wrapped in white dresses to conceal their black deeds. Hear any lecture or speech of any Congress leader and if in that speech Gandhiji's name is not included the speech remains imperfect and incomplete. I think it was the greatest blunder that Gandhiji took part in politics because he left behind innumerable priests of politics who do not even know the elementary fact that all good things are not always desirable as they are often impractical. But lo! you cannot say anything against these celebrated heirs otherwise you will be labelled a communist. "We were better slaves under the British boot than free men of this country ruled by the tyranny of white caps" are the cruel and heart-piercing words of the common people, reverberating throughout the whole country."

BOMBAY. *Arjun Bhagat.*

REPAIR RAJAJI FIRST

"The collapse of the theatre at Indore should be a warning to our local authorities when renewing licences for cinema

houses. But I doubt whether it would have any effect. Our Rip Van Winkles always bolt the stable after the horse is stolen. Only after a wall of the local Paragon collapsed, causing deaths, was its license cancelled and the theatre management compelled to put up a new structure.

"There are many theatres in Madras which are mere tin-sheds and ramshackle barns. The roofs are merely patched and cracks in walls skilfully whitewashed. Some theatres are innocent of even this whitewash. I feel that there should be a periodical inspection of all places of public entertainment and that the system of licensing should be tightened up. All these eyesores should be razed to the ground and new, modern theatres put up. Will the authorities act, or should another theatre building collapse?"

MADRAS. *N. V. Sundaram.*

NEVER, IN GANDHIAN INDIA !

"A campaign to stop grown-ups 'Talking Nonsense' has been started by Rev. Hutchinson at Farnborough. He has recruited an army of children to help him in the campaign. The campaign is proving successful."—So says an I.P.S. press report from London.

"It is high time for us to organise right now a similar campaign here in Bharat that is India where the white capped, khaddar-clad Congress bosses right from the Congress President-cum-Prime Minister down to the humble, petty and permit conscious Congress MLA or a bearded Socialist or a defunct and power crazy KMPP wallah or a boisterous and bogus Red, who never cease talking anything but 'Nonsense' day in and day out. So, let me request the million and odd readers of "filmindia" spread throughout the length and breadth of this vast country to take stock of this and try to put a full stop to this growing disease among our so called politicians and leaders.

"Don't you think, Mr. Patel, it is better late than never?"

KOTHAGUDIUM. *Miss G. Manjula.*

ALREADY NOTORIOUS RECORD

"The principle of one hand not knowing what the other doeth may be a pious one in charity, but applied to plain worldly affairs it looks silly. Take for example the All India Radio's decision to discourage film music in Radio programmes.

"One of the reasons advanced is that film songs are vulgar. Apart from the questionability of this vague generalization, the question remains as to who allows the vulgar film songs to come into existence. Is it not the Film Censor Board under the very same ministry which controls Broadcasting, which is supposed to precensor all films with their songs and all, before they are allowed for exhibition? Why should not vulgarity, in songs or substance be stemmed at the source, rather than take absurd piecemeal measures after letting it loose on the public?

"A fat lot of money is spent on creating new tunes and songs for films for a substitute for which the AIR can never have adequate funds. Instead of plugging this rich source of popular light music, the sensible thing to do will obviously be for the Censor Board to pass out only clean—not puritan—songs and throttle vulgar ones.

"And what has Mr. Clifford Agarwala to say about this AIR commentary on his work?"

DELHI. *B. Sahai.*

Every girl in love is a nurse holding the pulse of emotion every minute. Here Suraiya counts the pulse beats of Suresh and worries about the high count in "Goonj", a romantic sigh directed by Phani Muzumdar and produced by H. S. Kwatra.

LET US HOPE !

"To the critics of the Government who maintain that the Films Division's newsreels are partial towards the Congress ministers and office bearers, newsreel No. 200 must have come as a surprise for in this newsreel scenes of the recent hartal by the Bombay businessmen against the Multi-point sales tax proposals of the Bombay Government have been effectively portrayed. The newsreel vehemently suggests that these sales tax proposals are unjustifiable. I am sure the public will not have anything to say against the Films Division, if such a bold policy is continued in future as well."

BHOPAL. *G. Prem.*

HEALTH FIRST !

"Please convey my hearty congratulations to JUDAS for the success he has scored by his powerful and weighty writing under the heading 'Job For Our Municipal Ganpati' in Filmindia issue of June 1952. This is to refer to the shops dealing in eatables on Azad Maidan near V.T. being closed by order of Municipal authorities.

"Though at the outset it may appear that some of the refugees lost their livelihood and people some fun and amusement there, yet after some thinking every one without exception will agree that it will do only good to all and sundry and they should be grateful to you for all that."

BOMBAY. *N. R. Jethra.*

INDIAN TRASHES

"Mr. Patel, when will our producers produce pictures like "Yukiwarisoo"? The deep meaningful title itself tempts one to see it. The film is very touching and purposeful. And the Japanese producers have done it with wonderful results. I think Mr. Kardar and other topnotch producers of Bombay would have now realized that it never pays to make trashes like "Diwana", "Parwana", "Patanga" etc."

BOMBAY. *D. Natarajan.*

WHICH GANPATI—GOD OR MAYOR ?

"The Ganpati Festival is supposed to be one of the important and sacred religious festivals of the Hindus.

"On 3rd September, the day of Ganpati immersion, I was shocked to find a procession carrying the Ganpati idol near the Sandhurst Road in Bombay in which the dancers were eunuchs who were regaling the crowds with their characteristic antics and gesticulations.

"One of the revellers who became conspicuous by his red topi, was clearly a Muslim sporting a beard and clad in the typical Bhendi Bazar fashion.

"Is this in keeping with the religious sanctity of the festival, Mr. Patel or are we to believe that the Hindus want the Ganpati to be entertained in every way from the sublime to the ridiculous?"

BOMBAY. *S. Z. Al'Edroos.*

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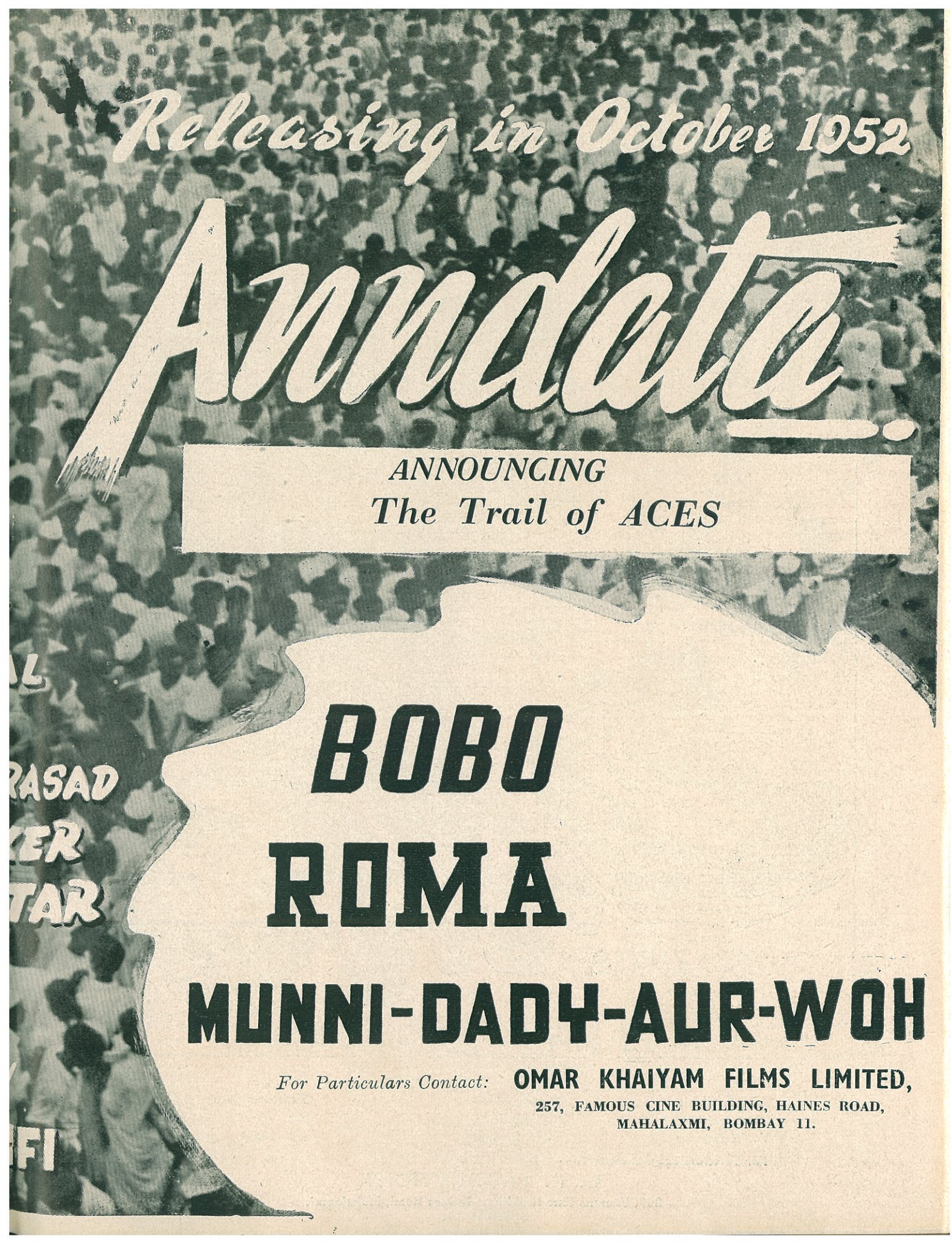
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MAHALAXMI, BOMBAY 11.

Lyrics
Sahir Ludhianvi

Photography
V. Krishnamurty

Story
Alli Abbas

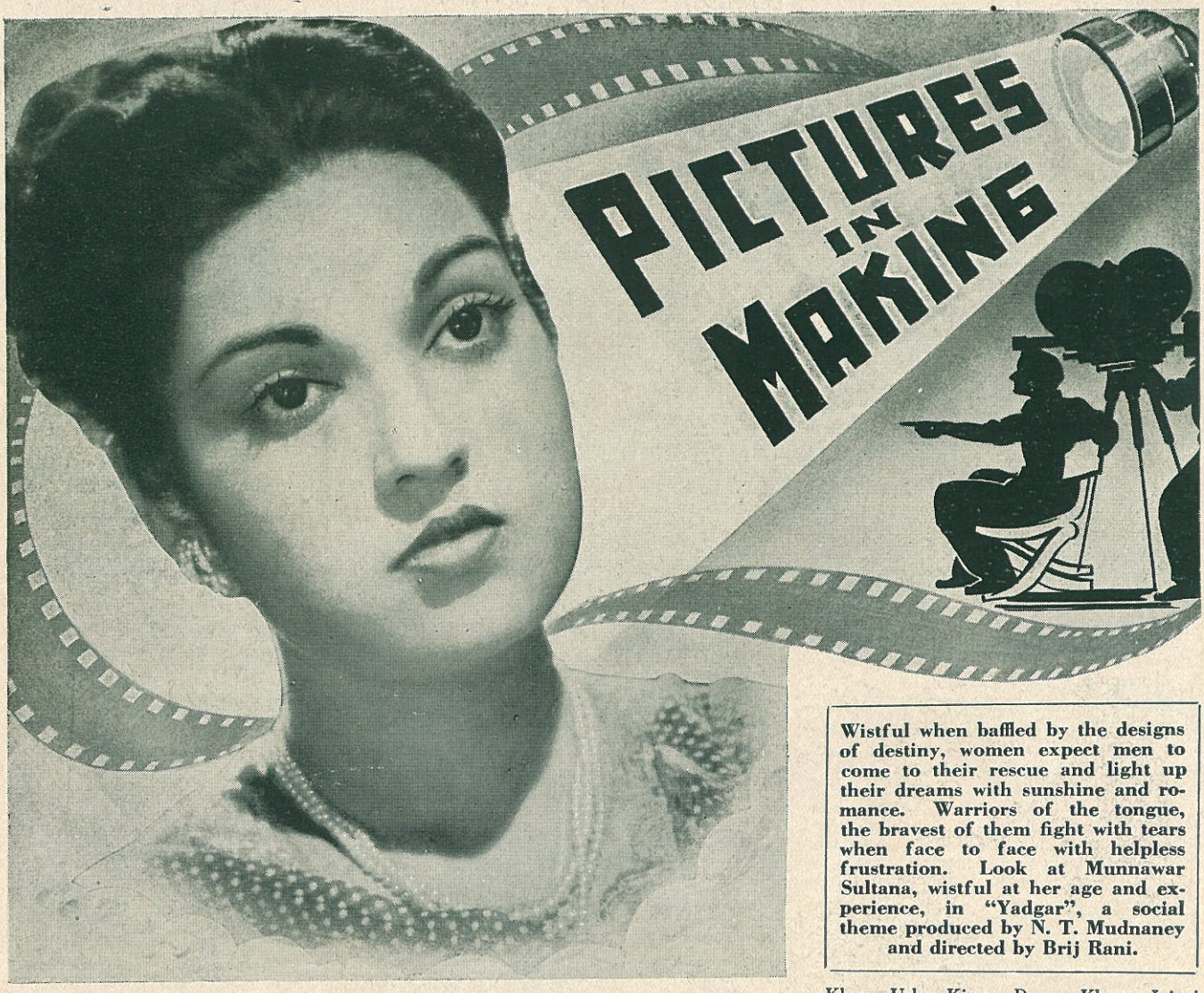
Sound
H. Shripat

Dialogue
Ehtheram Sain

Art
J. B. Nand

For Territorial rights contact:—

G. R. PRODUCTIONS,
209, Famous Cine Building, Haines Road, Mahalaxmi,
BOMBAY 11.



Wistful when baffled by the designs of destiny, women expect men to come to their rescue and light up their dreams with sunshine and romance. Warriors of the tongue, the bravest of them fight with tears when face to face with helpless frustration. Look at Munnawar Sultana, wistful at her age and experience, in "Yadgar", a social theme produced by N. T. Mudnaney and directed by Brij Rani.

ROOPNAGAR LTD. (Bombay)

With a quiet confidence, Producer-director Roshanlal Malhotra is working on "Dhuaan", a purposeful social, starring Asha Mathur, M. Rajan and Usha Kiran. With two cuties like Asha and Usha, you can be sure of a plentiful supply of sex appeal. The supporting cast consists of Om Prakash, Pratima Devi, Ullhas and Jeevan. Ever conscious of production values, Mr. Malhotra has entrusted the camera work to V. Avdhut. The music by Dhaniram and Vasant Desai is said to be catchy. Some of the distribution rights have been disposed of already.

MARS & MOVIES (Bombay)

Producer-director Amiya Chakrabarty is one of the happiest men in the film industry today with "Daag" bringing him profits from the public and praise from the critics. The picture has done excellent business wherever it has been released. Though "Daag" has many grim moments, it has also a message of optimism to the liquor-addict who can be reclaimed by society through patience and understanding, a role beautifully portrayed by Dilip Kumar.

FILMISTAN LTD. (Bombay)

Director B. Mitra has made good progress with "Shart" a screenplay inspired by "Strangers on a train". This picture stars streamlined Shyama opposite handsome Pradeep. I. S. Johar, who has written the screenplay, plays a key role in "Shart" and adds to the suspense of the story. Others in the cast are Deepak, Shashikala and Mohana. The musical score is by Hemanta Mukherjee. "Prince Salim and Anarkali" starring Bina Rai and Pradeep is in the editing room.

FILM TECHNICIANS OF INDIA (Bombay)

Competent and hard-working, Producer-director Fali Mistry is determined to give his best in "Arman" starring glamorous Madhubala opposite Dev Anand. Due attention has been paid to the story by Benoy Chatterjee which means that the picture has every chance of becoming good. S. D. Burman's music is said to be lilting. The rest of the cast consists of K. N. Singh, Murad and Shakila. Producer-director Fali Mistry has an additional advantage over others because he is a fine cameraman and the photography in itself will be a worth-seeing feature.

N. V. M. PRODUCTIONS (Bombay)

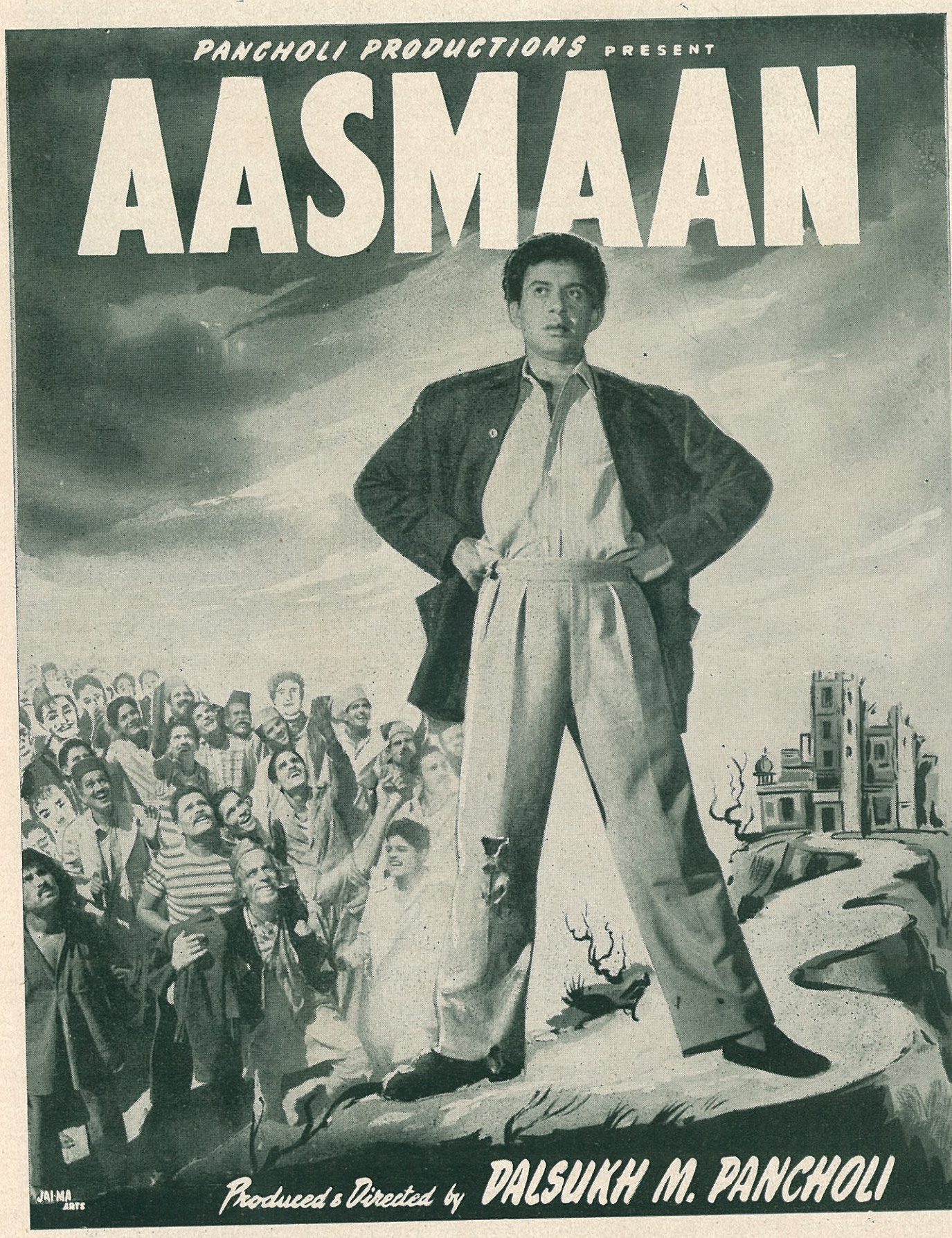
"Lal Kunwar" produced by the Mungrey Brothers and starring Suraiya, Nasir Khan, Usha Kiran, Durga Khote, Jairaj and Agha, is ready for release. It is a crime-cum-mystery thriller designed to entertain. The producers are now busy with "Milap" starring big-eyed Nalini Jaywant and debonair Nasir Khan. It is described as "a wonder theme of thunder and rain of pleasure and pain". Whatever that means, we hope director H. S. Rawail will make "Milap" an exciting affair. The story is by Arjundev Rashk while the music is by S. D. Burman.

EMAR FILMS (Bombay)

Editor Baburao Patel performed the muhurt of "Sailab", the maiden production of Emar Films, on Monday the 22nd September, at Chandu Studio, Kalina, Santa Cruz, in the midst of a large gathering of stars, producers, directors and distributors. The camera was set rolling on vivacious Geeta Bali, the heroine of "Sailab". Producer Mukul Roy, brother of well-known playback singer Geeta Roy, is very enthusiastic about making "Sailab" an entertaining picture to make it palatable for the masses. The screenplay is by Krishan Chander. Mukul Roy who has a good knowledge of music, has composed some catchy tunes, a couple of them having the box-office touch. Abhi Bhattacharjee, a Bengali star, plays the hero with direction by Ravindra. Playback

UNLOVED & UNWANTED

. . . HE FOUGHT THE BATTLE OF LIFE ALL ALONE!



TO BE RELEASED IN OCTOBER ALL OVER INDIA !

Bombay: M. B. BILIMORIA & SON, Bombay 4.
Delhi, U.P., East Punjab: WADIA PARAMOUNT PICTURES, Delhi.
Bengal: BILIMORIA & LALJI, Calcutta.
C.P.C.I.: NOVELTY PICTURES, Indore.
South: FAMOUS PICTURES, Bangalore.

music is sung by Geeta Roy, Hemant Kumar, Talat Mahmood and Shankar Dasgupta.

H. G. FILMS (Bombay)

One of our young, promising directors, Guru Dutt doesn't seem to be satisfied with merely directing. He believes in looking to all the details and that is why he has turned producer-director to make "Baaz" his maiden production a different kind of picture. Casting Geeta Bali as the fighting heroine, "Baaz" is a sixteenth century saga showing the different attempts to keep off the Portuguese plunderers who terrified the people living on the west Indian coast. S. D. Burman is in charge of music.

AKASH CHITRA (Bombay)

Working day and night, Producer-director K. B. Lall has nearly completed "Angaray" a story of Himalayan High landers, starring Nargis and Nasir Khan as the romantic lovers. The supporting cast consists of Paro, Jagirdar, Pran, Jeevan, K. N. Singh, Vanmala, Sunalini Devi, Baby Nanda and Ratan Kumar. Besides a powerful story "Angaray" has beautiful photography by Faredoon Irani of "Aan" fame.

PANCHOLI ART PRODUCTIONS (Bombay)

Starring Nasir Khan and Shyama "Aasman" produced and directed by Dalsukh Pancholi, will soon have an all-India premiere. It has a dramatic theme with a supporting cast led by Lalita Pawar, Badriprasad and Arti.

NIHAL FILM CORPORATION (Bombay)

Director R. D. Mathur has completed quite a few sequences of "Aaghosh" starring Nutan and Nasir. The picture has some touching scenes likely to move the heartstrings of the audience. Producers R. Vashdev and K. Jaisinghani are happy with the progress of "Aaghosh". Comedy is supplied by Agha, supported by Leela Misra, Shakila and S. Nazir.

KRISHIN MOVIETONE (Bombay)

Director Ram Daryani specializes in domestic socials and that is why we expect "Pahili Shadi" to click at the box-offices. Nargis has played every conceivable role in her film career, but this one we are told, is dynamic and shows the histrionic range of her talent. Bharat Bhushan, a sought-after star after his dramatic portrayal in "Maa", plays the hero supported by Manorama, Motilal and Gope.

G. R. PRODUCTIONS (Bombay)

At the studios "Daao", a rollicking comedy starring Shyama, Rehman, Shashikala, Mukri and Jeevan, directed by Kiran Kumar, is fast nearing completion. V. Krishnamurthy is reported to have done excellent photography. Lyrics by Sahir Ludhianvi have been well-tuned by N. Dutta, a young, promising music-director. Producer G. P. Sippy has taken popular director Amiya Chakrabarty to direct "Shahenshah" starring glamorous Kamini Kaushal opposite Ranjan. Producer Sippy is a shrewd businessman and seems to have an eye on the box-office all right. Let us hope Amiya does a good job of it. K. N. Singh and Shakila constitute the supporting cast.

KAYARTS (Bombay)

Producer P. N. Arora's "Poonam" produced in partnership with Kamini Kaushal, was released at the Roxy, Bombay, on Friday the 19th September. Starring Kamini Kaushal, Ashok Kumar and Asha Mathur, "Poonam" is the story of a married man with a jealous, intolerant wife. He seeks solace in the love of a village belle played by Kamini, only to lose her in the end.

GOODWILL PICTURES (Bombay)

Producer-director J. P. Advani has put in all the box-office ingredients to make "Danka" popular with the masses. Nimmi, one of our talented topliners, is cast as the heroine. Not only does she wear alluring dresses but also sets them off with irresistible expressions. Others in the cast are Amarnath, Mohana, Hiralal, Neelam, Sunder, Shivraj and Master Roopkumar.

C. B. FILMS (Bombay)

"Nigah" produced and directed by C. B. Chawla, is well on way to completion. It is a mystery thriller abounding in suspense and will keep the filmgoers on tenterhooks guessing the end of the story. Suraiya is the feminine interest while Nasir Khan, Agha, Veera and Balam contribute many interesting climaxes in "Nigah". Hansraj Behl is in charge of music.

KWATRA ART PRODUCTIONS (Bombay)

Producer H. S. Kwatra is working feverishly to complete "Goonj". It stars Suraiya, Suresh, Sapru, Randhir and Urvashi and is directed by Phani Majumdar. Rajni is reported to have executed an attractive dance number in "Goonj".

ALL INDIA PICTURES (Bombay)

Producer P. N. Arora is waiting for Bina Rai to return from America so that he can complete the remaining sequences of "Gauhar" which stars Bina opposite Rehman. In the meantime, Producer Arora is making arrangements for the shooting of Production No. 8 starring Madhubala, his star-partner.

SAROJ PICTURES (Bombay)

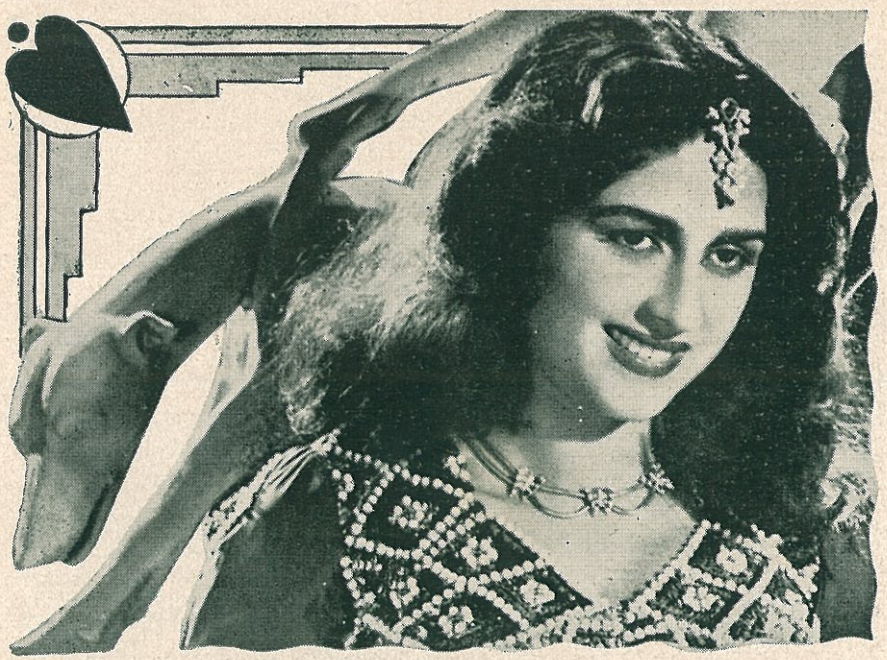
Starring Ranjan, Shyama and Jeevan, "Nishan Danka" directed by Jayant Desai will be reaelased soon. It has many exciting situations and catchy songs. The musical score is by Vasant Prakash.

TRIBHUVAN PRODUCTIONS (Bombay)

Director B. R. Chopra has nearly completed "Shole" a Hira Films' production, starring Bina Rai and Ashok Kumar. It is a true-to-life story with characters that form a cross-section of humanity. Producers Prince Hira Singh of Baria and Mr. Goverdhandas Aggarwal began the shooting of "Saahil" after an elaborate muhurt ceremony on Monday the 25th August, attended by notables in the film industry. Film actor Ashok Kumar took the muhurt shot of Kamini Kaushal who plays a double role for the first time in her career opposite Shekhar. "Saahil" is said to be a story with high emotional value and we hope director B. R. Chopra does justice to it. Photography is in the hands of Rajendra Malone. Two gazals rendered by Geeta Roy and Talat Mahmood have been already recorded. Lyrics are by Katil Shafai and Sahir Ludhianvi.

JAYANT DESAI PRODUCTIONS (Bombay)

Describing "Miss 1953" as an "unusual



Irresistible in her youth, a woman's face becomes the most dangerous challenge to man. Look at this young and beautiful maiden, Bina Rai, and watch her create havoc in "Aurat", a spectacular fantasy produced and directed by Bhagwandas Varma for Varma Films.

It is the nose that makes a woman, they say. But in the case of Cuckoo, it is the whole face that attracts not to mention the contour and the curves which dance to the rhythm of music in "Yadgar", a love story of Bima Productions directed by Brij Rani.

love story presented entirely from a new angle", director Jayant Desai has raised new hopes in us of seeing a really unusual picture. Starring Vyjayantimala, the Flame of the South, "Miss 1953" has gone to the sets and with Jayant Desai's speed of working, we expect it to be ready before long. Yet another story from mythology which director Jayant Desai will begin during Divali is called "Sati Bahula" or "Nagpanchami". "Hazaar Raaten", a fantasy thriller starring vivacious Rehana, Agha, Manhar Desai and Bipin Gupta and directed by Jayant Desai is scheduled for an all-India release.

HINDUSTAN CHITRA (Bombay)

"Hamari Duniya" directed by Sushil Sahu with Asha Mathur and Kishore Sahu in the main lead and Bharat Bhushan, Om Prakash, Kuldip Kaur, Bela, Rani Chanda, Hiralal, Menaka and Ramesh Gupta playing important roles, is now receiving the finishing touches. We are told that it is their prestige picture and filmgoers can judge its quality for themselves when it comes to the screen in a couple of months. Producer Kishore Sahu returned to Bombay accompanied by his wife Preeti, after an interesting trip abroad on the 19th September. He is brimming with new ideas and plans. How far these ideas will materialize remains to be seen but he promises to make "Hamlet" a great picture. He is also launching on a social simultaneously with "Hamlet" in which he will make a "radical innovation".

ALHAD CHITRA (Bombay)

Produced and directed by Datta Dharmadhikari, "Nanhe Munhe" is reported to have become a realistic picture, based as it is on some true incidents happening in life. It stars Shakuntala, Alhad, a new child star, Raja Nene and Sulochana and will be released soon. The screenplay has been written by G. D. Madgulkar with the Hindi version by Pandit Fani.

VARMA FILMS (Bombay)

Undaunted in his purpose to give the most stupendous picture of the year in "Aurat", Producer-director Bhagwandas Varma is working steadily towards his goal. Bina Rai and Premnath who fell in love with each other while acting in "Aurat" are teamed together and lend some much-desired realism to the love scenes in the picture. Though the picture was scheduled for release in December, owing to the absence of Bina Rai and Premnath who are on an American delegation trip, it will now be ready in February 1953.

BIMA PRODUCTIONS (Bombay)

Director Brij Rani's "Yadgar" is making rapid progress at the Jagriti Studios, starring Munnawar Sultana, Raj Kapoor, Jeevan, Manorama, Pratima Devi and Cuckoo. Produced by N. T. Mudnaney, "Yadgar" is reported to be a melodramatic social.

FALCON FILMS (Bombay)

Producer J. Lulla has made the necessary arrangements for the release of "Baghdad" a costume fantasy starring luscious Bharati Devi and Ranjan. Anwar Hussain, Yashodhara Katju and Sabu are cast in important roles. And if you want to have a good laugh, listen to the wisecracks of Sabu, the talking pony. Their next "Passing Show" written by Agha Jani Kashmiri and directed by Nanabhai Bhatt, has already gone on the sets.

CHANDU STUDIO LTD. (Bombay)

Chandu Studio is buzzing with activity these days and the reason is not far to seek. Three pictures, "Naina", "Sach" and "Mussoorie", are under different stages of production. "Naina" directed by Ravindra Dave, is a mystery thriller starring Geeta Bali and Abhi Bhattacharya, who flies between Calcutta and Bombay continuously to complete his assignments smoothly without a hitch. "Naina" has also featured players like Ramesh Sinha, Biman Bannerji and Niroo. "Sach" written by Niranjan Pal will introduce a new six-year-old child star Chandu, round whom the story is woven. The indomitable faith of a little child that moves mountains is no doubt a fascinating theme. Director N. R. Acharya will begin its shooting very soon. "Mussoorie" is in the script stage and will go to the sets during Divali and will be directed by Nanabhai Bhatt.

SANDESH PICTURES (Bombay)

Running at the Swastik, Bombay, "Sandesh" starring Lalita Pawar, Durga Khote, Umesh Sharma, Neroo, Arvind, Kumud etc. is the story of a doctor who gave up his life in the service of humanity. Told in flashback, it depicts the doctor's hopes and frustrations and his struggle against his own self and against those who prevented him from doing his duty. The masses seem to have liked "Sandesh" all right. The screenplay is by Bhausaheb Apte with dialogue by Ashger Ali.

SUNRISE PICTURES (Bombay)

Producer-director V. M. Vyas has won half the battle in the selection of his story. This time it is not a Vyas-Dave combination. He has chosen a story by Mr. V. S. Khandekar, the well-known novelist of Maharashtra. It is a domestic theme with a new twist. Let us hope Producer Vyas gives it a new screen treatment as well.

GLOBE PICTURES (Bombay)

Most of the indoor sequences of "Aabshar" are ready. The picture stars Nimmi opposite Raj Kumar, a handsome newcomer. Neelam plays the role of a governess with great artistry. Others in the cast are Kuldip Kaur, Lalita Pawar, Iftikhar, Balam, Shamlal and Amrit. The "Aabshar" unit will go to a hill-station for some outdoor locations very shortly.

NEW HUNS PICTURES LTD.

The production activities of this company have been revived under the guidance and supervision of Producer Hiten Chowdhary and an excellent mythological subject, "Shabri", an episode from the Ramayana will be taken up for picturization. Mr R. S. Junnarkar, who had graduated as a director under the late Mr. Winayak, will wield the megaphone while Syed Fateh Lall of Prabhat will be responsible for the art direction.

NEW BOMBAY THEATRES LTD. (Bombay)

With songs and dialogue by Santoshi, "Tara" starring Kuldip, Shyama, Jawahar Kaul, Chand, Majnu and Nayantara, has been censored. Producer R. D. Pareenja has sold most of the distribution rights except that of West Pakistan. Yet another picture which he controls is "Preet ka Geet" and he is offering it for West Pakistan.

Money creates many a misunderstanding between a man and his woman. What she wants for the grocer, he often wants for the race horse and between the necessity of eating and the pleasure of gambling, many a marriage has gone on the rocks. Ashok Kumar is trying to battle with his conscience as Bina Rai looks on in "Shole", a sensational social story directed by B. R. Chopra for Hira Films.

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HF HIRA FILMS'
TWO JEWELS
SHOLE
A TALE OF BURNING TEARS
FEATURING
ASHOK KUMAR
BINA RAI
JEEVAN • MOHNA
MIRZA MUSHRAF
MANMOHAN KRISHAN
and
PURNIMA
WITH CHILD STARS ROMI AND NAAZ
DIRECTION B.R.CHOPRA
KAMINI KAUSHAL
SHEKHAR
JEEVAN
MANMOHAN KRISHAN
SATISH BATRA
and
MOTILAL
IN
Saahil
A STORY OF SURGING EMOTIONS THAT FOUND NO SHORE
DIRECTION B.R.CHOPRA
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TRIBHUVAN PRODUCTIONS
NATIONAL HOUSE, APOLLO BUNDER, BOMBAY

.R.Productions
Present
IN
GEVACOLOR
KAMINI KAUSHAL
RANJAN
K·N·SINGH·PUSHPA HUNS
SHAKILA·MUKRI
&
AGHA
DIRECTED BY
Amiya Chakrabarty
Shahenshah
STORY
ALI RAZA
MUSIC
S.D. BURMAN
LYRICS
SAHIR LUDHIANVI
PHOTOGRAPHY
SARPOTDAR
Produced by G.P. SIPPY & R.H. HIRANANDANI